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CATALOGUE OF  
Impressionist and Modern  
Paintings, Drawings, and Sculpture

INCLUDING

- Le Printemps à Argenteuil* by CLAUDE MONET 1872  
*Sur la Route* by PIERRE-AUGUSTE RENOIR 1872  
*Berthe Morisot* by EDOUARD MANET 1872  
*Une Matinée de Juin* by CAMILLE PISSARRO 1873  
*Faubourg de Paris* by PAUL SIGNAC 1883  
*Chalands sur le Loing* by ALFRED SISLEY 1884  
*La Maison du Pan Du* by PAUL GAUGUIN 1890  
*Nature Morte aux Grenades* by PIERRE-AUGUSTE RENOIR 1893  
*Danseuses* by ÉDVAR DÉGAS 1903  
*Cheval Galloping*, bronze, by EDGAR DÉGAS  
*Jeune Femme Sortant du Lit* by EDOUARD VUILLARD, circa 1905  
*Femme et deux Enfants* by EDGAR DÉGAS, circa 1905  
*Le Coquelicot* by KEE VAN DONGEN, circa 1906  
*Le Pot de Geraniums* by ODILON REDON 1908-10  
*La Rue Norvins* by MAURICE UTRILLO circa 1913-14  
*Portrait de Morgan Russell* by AMEDEO MODIGLIANI 1918  
*Inspiration* by EDVARD MUNCH 1914  
*Paysage Près de Giverny* by PIERRE BONNARD circa 1924  
*Toilette de l'Air* by YVES TANGUY 1937

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CATALOGUE OF  
Impressionist and Modern  
Paintings, Drawings, and Sculpture

Day of Sale

WEDNESDAY 31ST MARCH 1965  
at ELEVEN O'CLOCK precisely

Unless otherwise stated the medium is oil on canvas

PAINTINGS AND DRAWINGS

*The Property of Mrs V. Watney*

Mary Cassatt

- i FEMME À LA VOILETTE  
*pastel, signed*

$21\frac{3}{4}$  in. by  $17\frac{1}{2}$  in.  
55.5 cm by 44.5 cm

(See Illustration)

WEDNESDAY 31ST MARCH 1965

*Various Properties*

Jean-François Raffaëlli

2 GRAND VASE DE FLEURS

*oil and pastel on board, signed*

28½ in. by 24 in.

72·5 cm by 61 cm

(See Illustration)





2a

WEDNESDAY 31ST MARCH 1965

Constantin Guys

2a LA CAROSSE

*pen and sepia ink and wash*

$6\frac{1}{4}$  in. by 8 in.  
16 cm by 20.5 cm

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Oscar Kokoschka

3 MÄDCHENBILDNIS

*watercolour*

$26\frac{1}{2}$  in. by  $18\frac{1}{2}$  in.  
67 cm by 47 cm

Executed in Dresden, *circa* 1920.

Provenance: Paul Cassirer, Berlin.  
Alfred Flechtheim, Berlin.

Exhibited: Groningen Museum, *De Ploeg*, 1925.

To be included in the forthcoming work on Kokoschka by J. P. Hodin.

(*See Illustration*)





WEDNESDAY 31ST MARCH 1965

*The Property of Mr. Robert Streuber of New York City*

Raoul Dufy

4 LA RÉGATE À HENLEY

*gouache and watercolour, signed, inscribed and dated 1933*

19 in. by 25 in.

48 cm by 63·5 cm

(See Illustration)

WEDNESDAY 31ST MARCH 1965

*Various Properties*

Edgar Degas

- 5 DANSEUSE AJUSTANT L'ÉPAULETTE DE SON  
CORSAGE

*black, red and white chalk, stamped on the back 'Atelier Ed. Degas' and  
numbered in blue crayon 1477-PH 934*

17 in. by 11½ in.  
43 cm by 29 cm

Provenance: G. F. Pauli, Hamburg.

Exhibited: New York, Metropolitan Museum, *Edgar Degas*, April–October 1959.

(See Illustration)





6



WEDNESDAY 31ST MARCH 1965

Georges Braque

6 LE POÈTE

*collage, ink and gouache, signed*

7 in. by  $20\frac{1}{2}$  in.

18 cm by 52 cm

Executed in 1958.

It was subsequently made into a lithograph and used as the cover for the original edition of René Char's *Cinq Poésies en Hommage à George Braque*, Geneva, 1958.

See: Ponge et Mourlot, *Braque Lithographs*, 1963, no. 60, p. 113 (reproduced)

Sold with a certificate from the artist dated 1960.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

Paul Klee

7 WINKELMOTIV

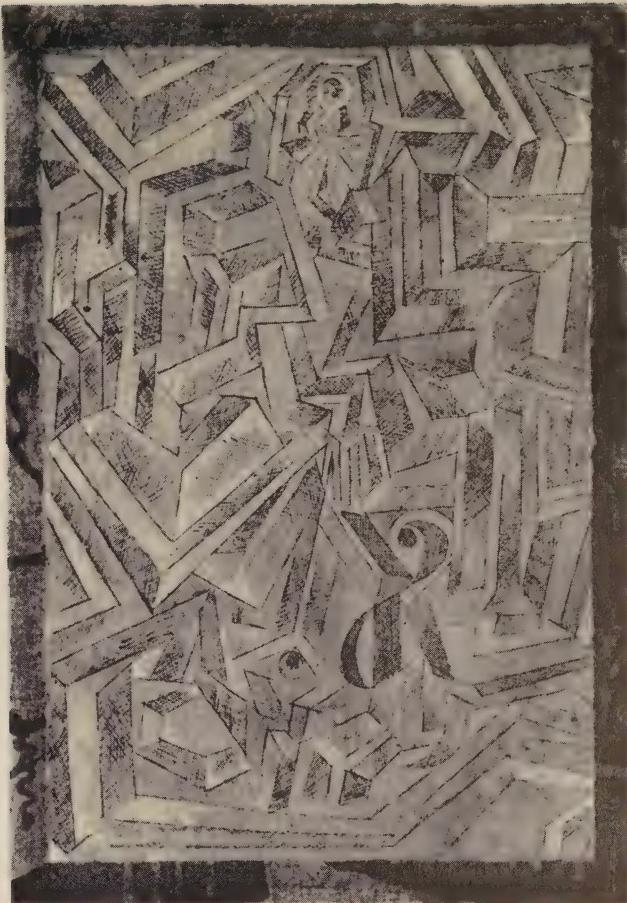
*pen and ink and watercolour, signed, signed and dated 1917 69, and inscribed  
“Gottfried Galston Dank F. Musikalische Offenbarungen” on the mount*

$5\frac{1}{4}$  in. by  $3\frac{1}{2}$  in.  
13.5 cm by 9 cm

Provenance: Given by the artist to Gottfried Galston, the pianist, who was a neighbour and friend of Klee in Munich.

Sold with a certificate from Paul-Klee Stiftung, Bern, dated 12 January 1965.

(See Illustration)





## Johan Barthold Jongkind

### 8 LA CÔTE ST ANDRÉ, ISÈRE

*watercolour on two leaves of a sketchbook, stamped with the mark of the Atelier*

*(Lugt 1401), inscribed and dated 31 Juillet 1883, recto*       $6\frac{1}{2}$  in. by  $19\frac{1}{4}$  in.  
*16.5 cm by 49 cm*

### LA CHAUMIÈRE

*watercolour, stamped with the mark of the Atelier (Lugt 1401) and*

*dated 2 Juillet 83, verso*

Provenance: Dr Victor Simon, Paris.

Exhibited: Paris, Galerie Guy Stein, *Exposition Jongkind*, November 1936,  
no. 33.

Paris, Galerie Charpentier, *Un Siècle d'Aquarelle*, March 1942.

Paris, Galerie Jacques Dubourg, *J. B. Jongkind*, May–June 1942.

The Hague, Gemeente Museum, *Jongkind Exhibition*, 1948, no. 217.

Vienne, Isère, 150e Anniversaire de la Naissance de Hector Berlioz, *Exposition Jongkind*, June–August 1953.

Aix-en-Provence, Galerie Lucien Blanc *Exposition Jongkind–Boudin*, July–  
August 1958, no. 12.

*(See Illustration)*

WEDNESDAY 31ST MARCH 1965

## Vincent van Gogh

9 LE TISSERAND

*watercolour, signed*

11 $\frac{3}{4}$  in. by 17 in.  
30 cm by 43 cm

Executed at Nuenen in February 1884.

In letter 355, written to his brother, Theo, in February 1884, Van Gogh says: "I am painting a loom of old, greenish, browned oak, in which the date 1730 is cut. Near that loom, in front of a little window which looks out on a green plot, there is a baby chair, and a baby sits in it, looking for hours at the shuttle flying to and fro. I have painted that thing exactly as it was in reality, the loom with the little weaver, the little window and the baby chair in the miserable little room with the loam floor."

Provenance: C. Mouwen, Jr., Breda (Sale, Fred. Muller, Amsterdam, 3rd May 1904, no. 30).

P. Versteeven, The Hague (Sale, A. Mak, Amsterdam, 27th October 1925, no. 122).

E. Alexandre, Paris.

A. Allaire, Crepy-en-Lannois, France.

Wilhelm Weinberg, Scarsdale, New York (Sold in these rooms 10th July 1957, lot no. 51).

Exhibited: Rotterdam, Art Gallery Oldenzeel, November–December 1904, no. 56.

Paris, Galerie Dru, June–July 1928.

New York, Wildenstein & Co., *Van Gogh*, March–April 1955, no. 93.

See: J. B. de la Faille, *L'Œuvre de Vincent van Gogh*, Paris and Brussels 1928, no. 1119.

*Letters of Vincent van Gogh*, nos. 355 and 357.

(See Illustration)





J. B. W.

WEDNESDAY 31ST MARCH 1965

Narcisse Virgile Diaz de la Peña

10 GRAND BOUQUET DE FLEURS

*signed*

24 in. by 19 in.  
61 cm by 48 cm

Eugène Boudin

11 BATEAUX DE PÊCHE SORTANT D'UN PORT

*on panel, signed and dated '96*

10 in. by 8 in.  
25.5 cm by 20 cm

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Jean-Baptiste-Camille Corot

- 12 MATINÉE BRUMEUSE DANS LES ARBRES  
*on paper laid down on canvas, stamped with the mark of the Vente Corot*  
(Lugt 461) 10 in. by 17 in.  
25.5 cm by 43 cm

Painted *circa* 1840-5 during the artist's third visit to Italy.

Provenance: Bernheim-Jeune, Paris.

See: Alfred Robaut, *L'Œuvre de Corot*, H. Floury, Paris, 1905, vol. II, no. 551.

(*See Illustration*)





WEDNESDAY 31ST MARCH 1965

Pierre Bonnard

- 13 LE CABESTAN, BRETAGNE  
*on board, signed*

14½ in. by 14¼ in.  
37 cm by 36·5 cm

Painted in 1915.

Provenance: Simonson.  
Bernheim-Jeune, Paris.  
Georges Petit, Paris.  
Rafaël Bullrich, Buenos Aires.

Exhibited: Buenos Aires, Galerie Witcomb, *Exposicion de Arte Frances*, June 1930, no. 9.  
Buenos Aires, Museo Nacional des Bellas Artes, *Exposicion de Escuela Francesca, siglos XIX-XX*, no. 1.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Edgar Degas

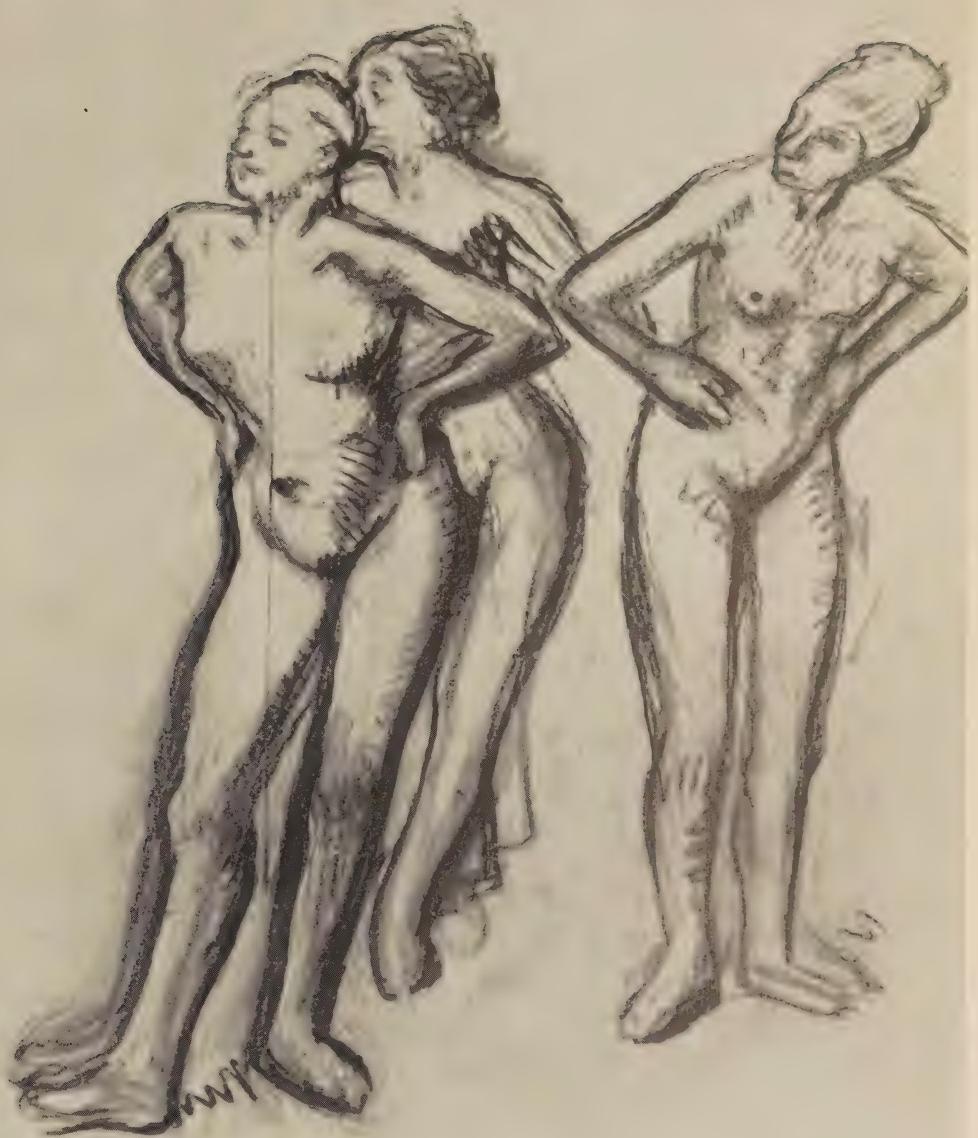
14 TROIS DANSEUSES EN MAILLOT

*charcoal drawing, stamped with the mark of the Vente Degas  
(Lugt 658)*

$24\frac{3}{4}$  in. by 21 in.  
63 cm by 53 cm

Provenance: 2ème Vente Degas, Paris, 11th–13th December 1918, no. 284.

*(See Illustration)*





WEDNESDAY 31ST MARCH 1965

Henri-Joseph Harpignies

15 VUE DE ROME

*watercolour, signed*

19 in. by 29 in.  
48 cm by 74 cm

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Camile Pissarro

16 BORDS DE RIVIÈRE

*signed and dated 1871*

10 $\frac{1}{4}$  in. by 15 $\frac{1}{2}$  in.

26 cm by 39.5 cm

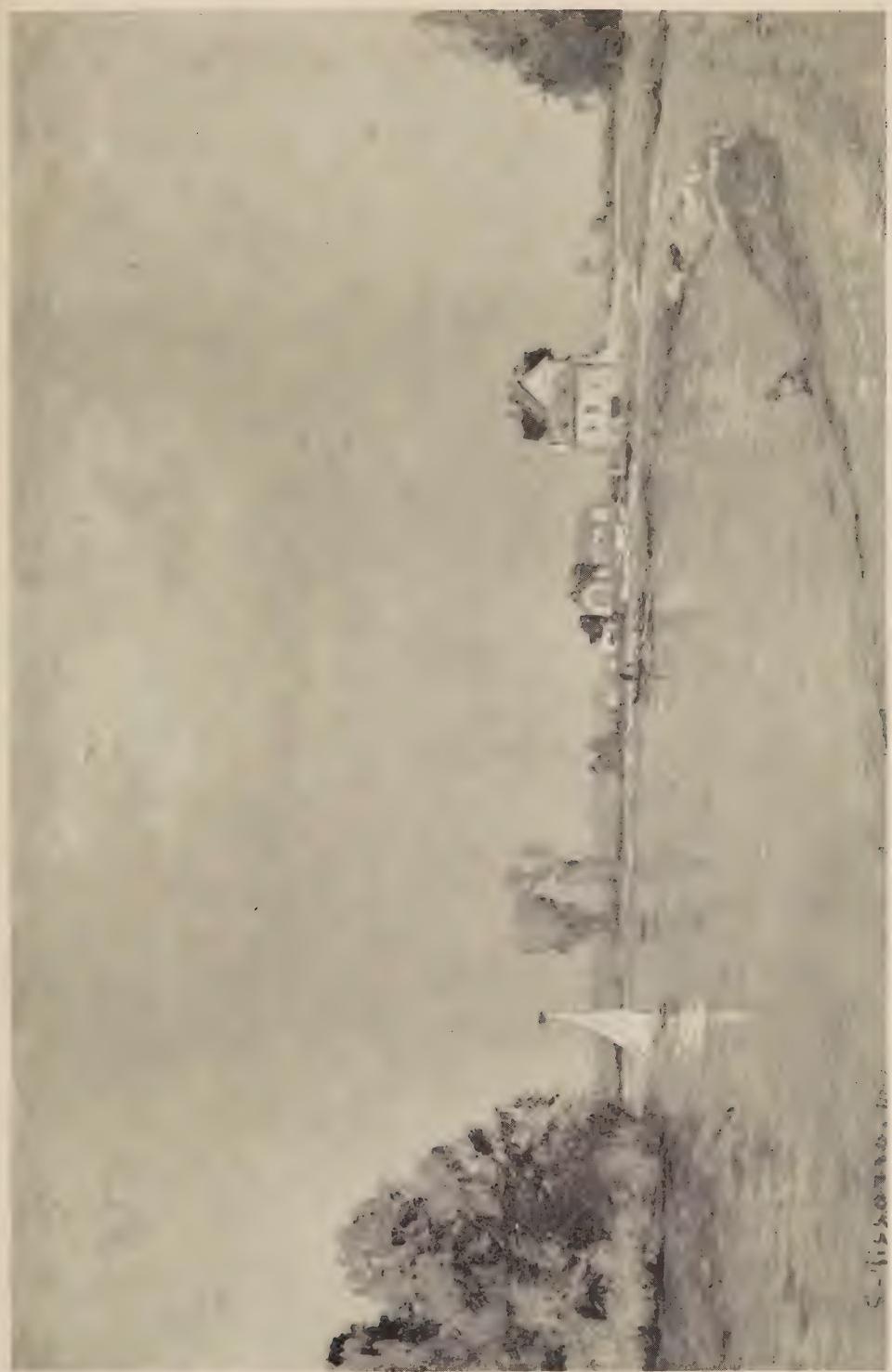
Provenance: Edgar Degas (Vente 26th–27th March 1918, no. 87).

Turitz, Sweden.

Exhibited: London, Galerie Goupil, July 1920.

See: L-R. Pissarro and L. Venturi, *Camille Pissarro – Son Art, Son Œuvre*, Paris 1939, no. 124.

(See Illustration)



Le Claude Monet



*The Property of Mrs Derek Fitzgerald*

Claude Monet

17 LE PRINTEMPS À ARGENTEUIL

*signed and dated '72*

20 in. by 25 in.  
51 cm by 63·5 cm

Provenance: Dr Henry C. Angel, Boston.

Boston Museum of Fine Arts.

Sale, American Art Association, New York, 7th April 1929, no. 88.

Exhibited: London, Wildenstein & Co., *The French Impressionists*, April–May 1963, no. 35.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Henri Fantin-Latour

18 COMPOTIER DE FRUITS

*signed and dated 1857*

12 $\frac{1}{2}$  in. by 18 in.  
32 cm by 46 cm

Provenance: A. Tooth, London.

Exhibited: London, Sotheby & Co., *The Burlington Magazine Exhibition*, 1940, no. 56.

(See Illustration)





## Camille Pissarro

- 19 UNE MATINÉE DE JUIN, VUE PRISE DES HAUTEURS DE PONTOISE

*signed and dated 1873*

21 in. by  $35\frac{1}{4}$  in.  
53 cm by 89.5 cm

M. F. Rousille, secretary of La Société des Amis des Arts à Pau, wrote to Pissarro on 6th January 1879 as follows:

"Je vous envoie deux numéros du journal où je faisais, avant que je fusse secrétaire de la Société des Amis des Arts, des essais de critique artistique. Vous verrez ce que j'ai eu le plaisir d'écrire sur votre 'Matinée de Juin' en 1877 . . . Je dois ajouter que c'est beaucoup à mon enthousiasme que vous devez l'achat de votre 'Matinée de Juin' par mon ami M. Drake del Castillo."

Provenance: Drake del Castillo, Paris.

J. C. W. Sawbridge-Erle-Drax.

A. Tooth, London.

Exhibited: Paris, 25 Boulevard des Capucines, *Première exposition des Peintres Impressionnistes*, April-May 1874, no. 14.

Paris, Musée de l'Orangerie, *Centenaire de la Naissance de Pissarro*, February-March 1930, no. 18.

London, Arthur Tooth, *French Pictures from Private Collections*, June 1949.

See: L-R. Pissarro et L. Venturi, *Camille Pissarro – Son Art, Son Œuvre*, Paris 1939, no. 224.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Pierre-Auguste Renoir

20 SUR LA ROUTE

*signed*

18 in. by 15 in.  
46 cm by 38 cm

Painted in 1872.

Provenance: A. Tooth, London.

Exhibited: Paris, Galerie Durand-Ruel, *Hommage à Renoir*, May–October 1958, no. 2.

(See Illustration)





## Édouard Manet

21 JEUNE FEMME VOILÉE – BERTHE MORISOT

23½ in. by 18 in.  
60 cm by 46 cm

Painted in 1872, this is one of four canvases Berthe Morisot posed for between July and September.

Number 91 of the inventory made after Manet's death under the title *Mme Morisot, femme voilée* and valued at 100 francs.

Photographed by Lochard in 1883, no. 71.

Provenance: Vente Manet, 4th–5th February 1884, no. 30 (240 francs).

M. Deudon, Nice.

Paul Rosenberg, Paris.

Alphonse Kann, St Germain-en-Laye.

Arthur Tooth, London.

Exhibited: Paris, Galerie Bernheim-Jeune, *Manet*, April–May 1928.

London, Wildenstein & Co., *The French Impressionists*, April–May 1963, no. 9.

See: Théodore Duret, *Histoire d'Édouard Manet et de son Œuvre, avec un Catalogue des Peintures et des Pastels*, Paris 1902 and 1919, no. 146.

A. Tabarant, *Manet, Histoire Catalographique*, Paris 1931, no. 173.

Paul Jamot et Georges Wildenstein, *Manet*, Paris 1932, vol. I, no. 207, vol. II, fig. 148.

A. Tabarant, *Manet et des Œuvres*, Paris 1947, no. 184, p. 299.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

# Edgar Degas

- 22 DANSEUSES  
*pastel, stamped with the mark of the Vente Degas (Lugt 658)* 29½ in. by 24 in.  
 75 cm by 61 cm

Executed in 1903.

Provenance: 1ere Vente Degas, 6th–8th May 1918, no. 236.

Ambroise Vollard, Paris.

Jacques Seligman, Paris (Sale American Art Association, New York, 27 January 1921, no. 19).

Exhibited: London, Wildenstein & Co., *The French Impressionists*, April–May 1963, no. 18.

See: P-A. Lemoisne, *Degas et son Œuvre*, Paris 1946, vol. III, no. 1434.

(See Illustration)





*Various Properties*

Jean-Baptiste-Camille Corot

- 23 SAULES ET CHAUMIÈRES  
*signed*

14 in. by  $10\frac{1}{2}$  in.  
35.5 cm by 26.5 cm

Painted *circa* 1860.

Provenance: Jérôme Ottoz.  
Kannkelmann (1888).

See: Alfred Robaut, *L'Œuvre de Corot*, H. Flory, Paris 1905, vol. III,  
no. 1297 (reproduced).

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

Alfred Sisley

- 24 CHALANDS SUR LE LOING

*signed*

14½ in. by 21 in.

37 cm by 53·5 cm

Painted in 1884.

Provenance: Léon Orosdi, Paris (Vente, Hotel Drouôt, 25th May 1923, no. 65).

Raoul Combès, Paris.

See: François Daulte, *Alfred Sisley*, Edition Durand-Ruel, Lausanne, 1959, no. 534 (reproduced).

(*See Illustration*)





WEDNESDAY 31ST MARCH 1965

Eugène Boudin

25 LE PETIT PORT  
*signed and dated '72*

14 in. by 22 $\frac{1}{2}$  in.  
35.5 cm by 57 cm

Provenance: Gustave Tempelaere, Paris.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Odilon Redon

26 LE POT DE GERANIUMS

25 in. by 19 $\frac{1}{4}$  in.  
63.5 cm by 49 cm

Painted *circa* 1908–10.

Provenance: Marcel Bernheim, Paris  
De Hauke & Co., New York.  
Ralph M. Coe, Cleveland.  
Paul Rosenberg, New York.

Exhibited: Cleveland Museum of Art, *Fifty Years of French Art*, 1926.  
De Hauke & Co., New York, *Odilon Redon*, 1928, no. 7.  
The Art Institute of Chicago, *Odilon Redon*, January 1929.  
New York, Museum of Modern Art, *Toulouse-Lautrec-Redon*, 1931, no. 96.  
Cleveland Museum of Art, *Odilon Redon*, November 1951–January 1952.  
Yale University Art Gallery, *Pictures Collected by Yale Alumni*, 1956, no. 103.

See: W. M. Milliken, *Fifty Years of French Art*, in “The Arts”, 1926.

(See Illustration)





*The Property of Madame Jean Gimpel*

Marie Laurencin

27 PORTRAIT DE LADY CUNARD

*signed*

35½ in. by 27½ in.  
90 cm by 70 cm

Provenance: Armand Lowengard, Paris.

René Gimpel, in his memoirs, tells the story of this painting:

14 Avril. – Marie Laurencin

“Armand nous parle longuement d’elle. Il l’a connue parce que Lady Cunard lui avait commandé son portrait, qu’elle avait peint avec un cheval, mais un cheval de fantaisie, comme seulement elle veut en faire, et, naturellement, très éloigné de tout ce qu’on a pu voir en Angleterre dans le genre cheval. La Lady, qui ne fut pas satisfaite, renvoya de Londres, le portrait à Marie Laurencin, à laquelle la douane réclama douze pour cent de taxe de luxe. Elle refusa d’aller dans les bureaux, Armand s’occupa des formalités et elle n’eut rien à payer. L’affaire réglée avec les douanes ne l’était pas avec Marie Laurencin. Elle était offensé dans son honneur d’artiste et elle fit descendre Lady Cunard de cheval, pour la faire enfourcher un chameau; elle raconta l’histoire et montra le tableau à tout le monde, Lady Cunard l’apprit. Départ précipité pour Paris. Lady Cunard, qui depuis plusieurs années, luttait pour escalader les derniers éche lons de la société anglaise, Lady Cunard sur un chameau! Quelle dégringolade! Terreur de voir la toile exposée ou reproduite dans Le Burlington ou le Tatler. Elle chargea Armand de s’entremettre et fit commander à Marie Laurencin toute une salle de bal. L’artiste a déchiré la toile depuis longtemps.”

See: René Gimpel, *Journal d’un Collectionneur, Marchand de Tableaux*, Paris 1963, p. 381.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

*The Property of Dr and Mrs H. V. Evatt, of Sydney*

Amedeo Modigliani

28 PORTRAIT DE MORGAN RUSSELL

*signed*

39 in. by 25 in.

99 cm by 63·5 cm

Painted in 1918. Morgan Russell was the American painter who, with Stanton Macdonald-Wright, founded Synchromism in Paris in 1913. This was a movement that was a rival to Delaunay's Orphism, and though their theories were more advanced, their paintings were not so very different from Delaunay's.

Provenance: Leopold Zborowski, Paris.

J. Netter, Paris.

Alex. Reid and Lefevre, London.

Exhibited: New York, De Hauke & Co., *Modigliani*, 1929.

Brussels, Palais des Beaux Arts, *Retrospective Modigliani*, November 1933, no. 58.

Basel, Kunsthalle, *Modigliani*, January–February 1934, no. 50.

Queensland National Art Gallery, *Centenary Exhibition – French Art*, 1959, no. 61.

See: M. Schwarz, *Modigliani*, Paris 1927, pl. XII (reproduced).

M. Dale, *Modigliani*, New York 1929, pl. 24 (reproduced).

A. Pfannstiel, *Modigliani*, Paris 1929, cat. no. 41/II, p. 126 (reproduced).

R. Franchi, *Modigliani*, Florence 1944, pl. 21 (reproduced).

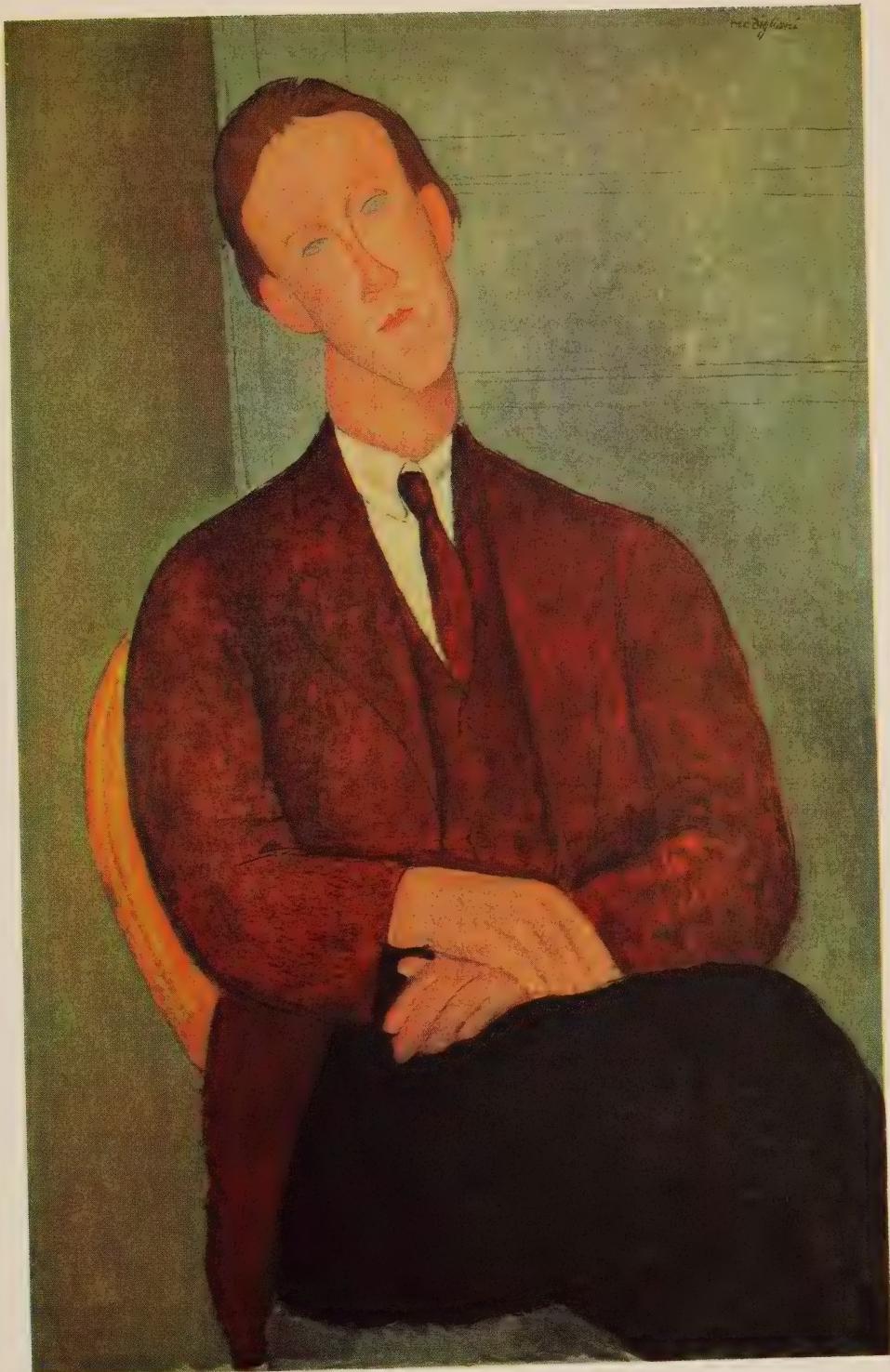
R. Franchi, *Modigliani*, Florence 1946, pl. 38 (reproduced).

G. Jedlicka, *Modigliani*, Zurich 1953, pl. 39 (reproduced).

A. Pfannstiel, *Modigliani et son Œuvre*, Paris 1956, cat. no. 253.

A. Ceroni, *Amedeo Modigliani*, Milan 1958, cat. no. 139, (reproduced).

(See Illustration)





WEDNESDAY 31ST MARCH 1965

*Various Properties*

Giorgio Morandi

29 IL CORTILE DI VIA FONDAZZA

*signed*

14 in. by 20 in.

35·5 cm by 51 cm

Painted in 1956.

See: P. M. Bardi, *16 Dipinti di Giorgio Morandi*, Edizioni del Milione, Milan 1957, pl. 15.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

Edouard Vuillard

- 30 JEUNE FEMME SORTANT DU LIT

*pastel, stamped with the signature*

28 in. by 40 in.

71 cm by 102 cm

Executed *circa* 1905.

Provenance: Jacques Salomon, Paris.

(See Illustration)





WEDNESDAY 31ST MARCH 1965

*The Property of Mr and Mrs Richard Sussman  
of New York City*

Pierre Bonnard

31 LE TOMBEREAU

*signed*

12 in. by  $9\frac{1}{2}$  in.  
30·5 cm by 24 cm

Painted in 1894.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Emile Bernard

- 32 LA MOISSON  
*signed and dated 1889*

$27\frac{3}{4}$  in. by  $35\frac{1}{4}$  in.  
70.5 cm by 89.5 cm

Painted in Pont Aven.

Provenance: Clement Altarriba, Paris.  
Wildenstein & Co., New York.

See: John Rewald, *Post Impressionism from Van Gogh to Gauguin*, Museum of Modern Art, New York 1956, p. 285 (reproduced).

(See Illustration)



35

© MUSEO NAR



*Various Properties*

Edvard Munch

- 33 PORTRAIT OF COLONEL GEORG STANG

35½ in. by 23½ in.  
90 cm by 60 cm

Painted in Paris in 1889. Colonel Georg Stang (1858–1907), son of the Norwegian Prime Minister Jacob Stang, was a member of the Norwegian Liberal Party and Minister of Defence from 1900 to 1903. In 1890 he shared a flat with Edvard Munch and the Danish poet Emanuel Goldstein in St Cloud, outside Paris.

Provenance: Mrs Sigrid Stang, Oslo.

Sold with a certificate from Johan H. Langaard, Director of the Munch Museum in Oslo, dated 2nd September 1963.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Vasily Kandinsky

34 LANDSCHAFT IN DER BAYERSCHE ALP

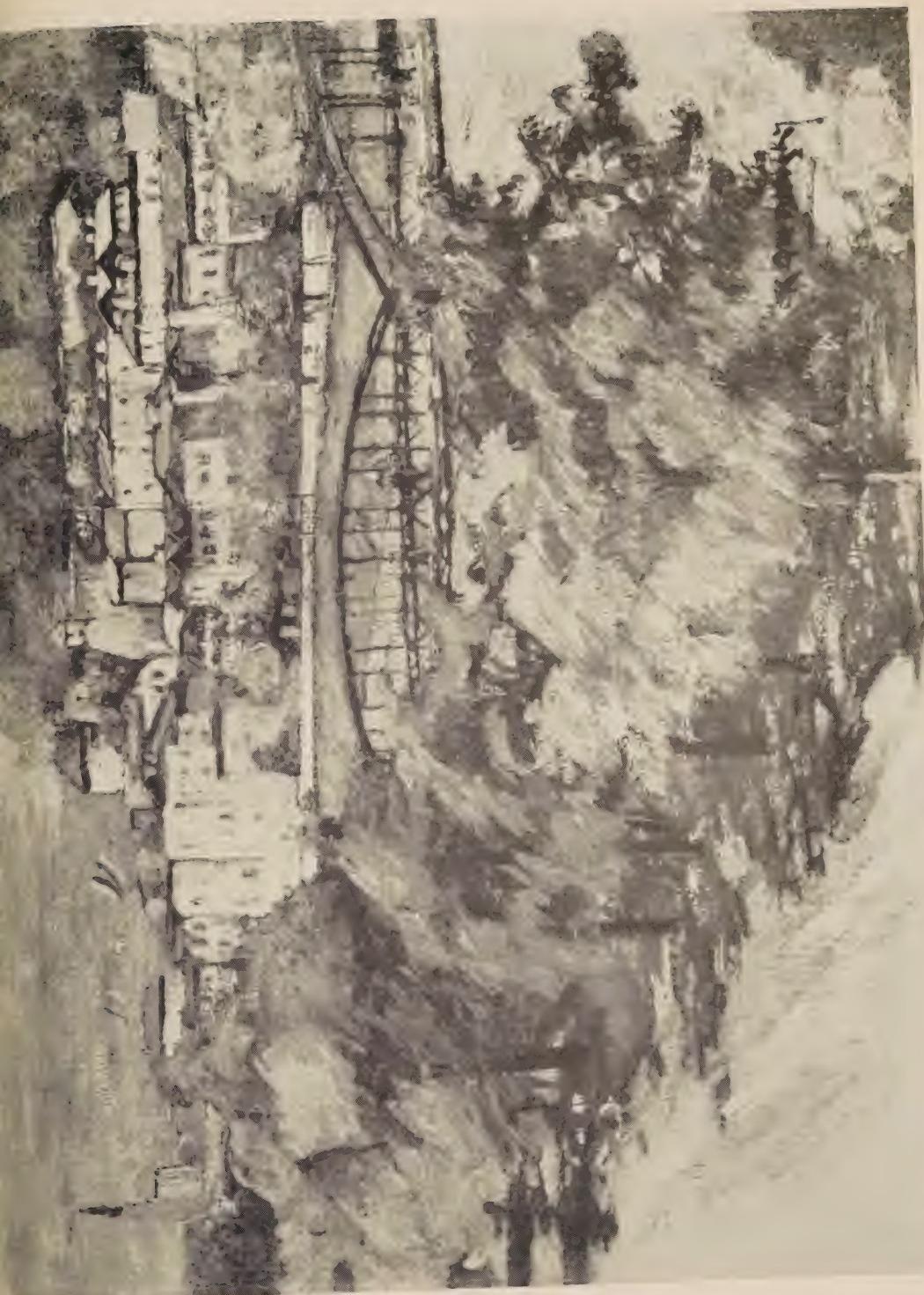
*signed*

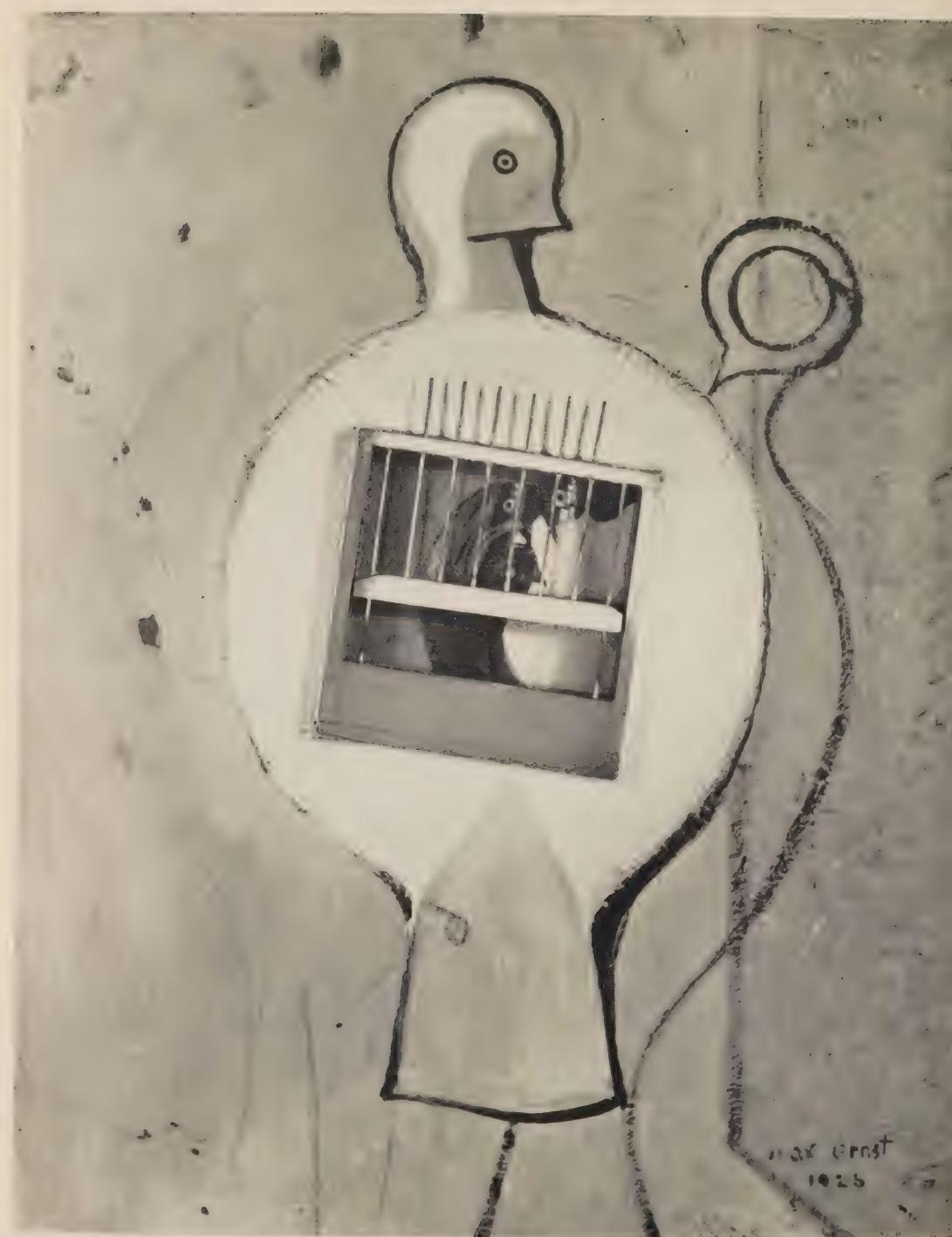
18½ in. by 24 in.  
47 cm by 61 cm

Painted *circa* 1907.

Sold with a certificate from Dr Will Grohmann dated 1st March 1964.

(See Illustration)





Max Ernst  
1925

WEDNESDAY 31ST MARCH 1965

*The Property of Darsie Japp, Esq.*

Max Ernst

35 LA COLOMBE AVAIT RAISON

*oil on board with birdcage inserted, signed and dated 1926. On the back a partly obliterated inscription written and signed by Paul Eluard*      16 in. by 13 in.  
40·5 cm by 33 cm

Provenance: Mayor Gallery, London.

Exhibited: London, Tate Gallery, *Max Ernst*, September–October 1961,  
no. 58.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Max Ernst

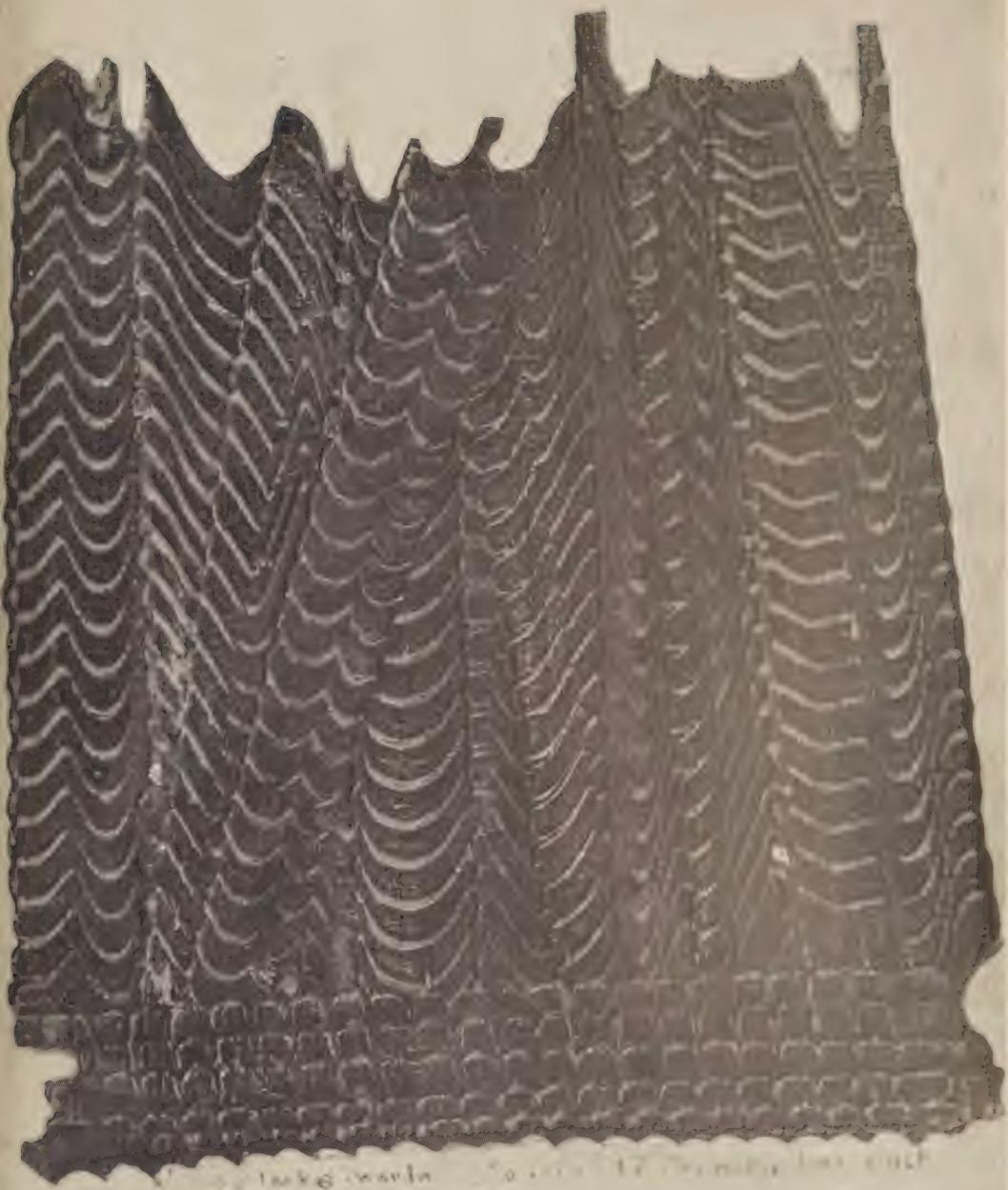
36 FORÊT-ARÊTES

*signed and inscribed "à la tante Warda, l'oncle Tonnere"*

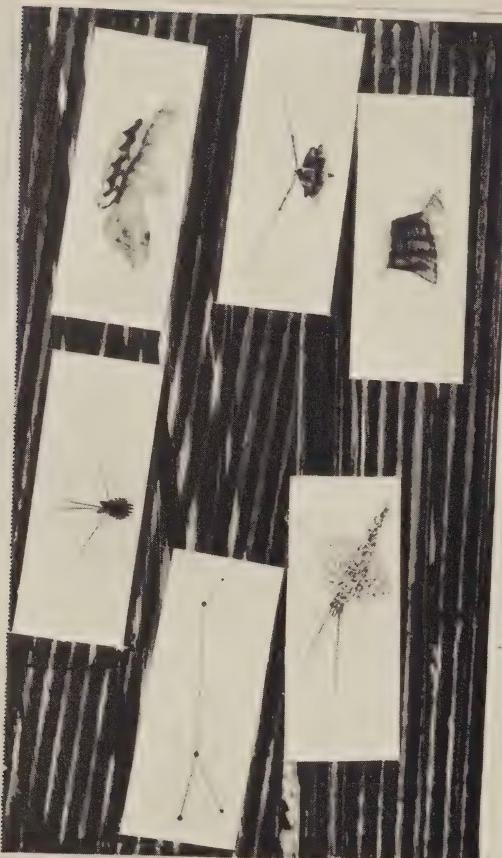
9 $\frac{3}{4}$  in. by 8 in.  
25 cm by 20.5 cm

Painted *circa* 1928.

(See Illustration)



Turks Maria  
"o... 17. October 1861



WEDNESDAY 31ST MARCH 1965

Max Ernst

37 LOLOP PRÉSENTE

*pasted paper, pencil and oil on paper, signed*

16 $\frac{1}{4}$  in. by 25 $\frac{3}{4}$  in.

41.5 cm by 65.5 cm

Executed in Paris in 1931.

Exhibited: London, Tate Gallery, *Max Ernst*, September–October 1961,  
no. 106.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

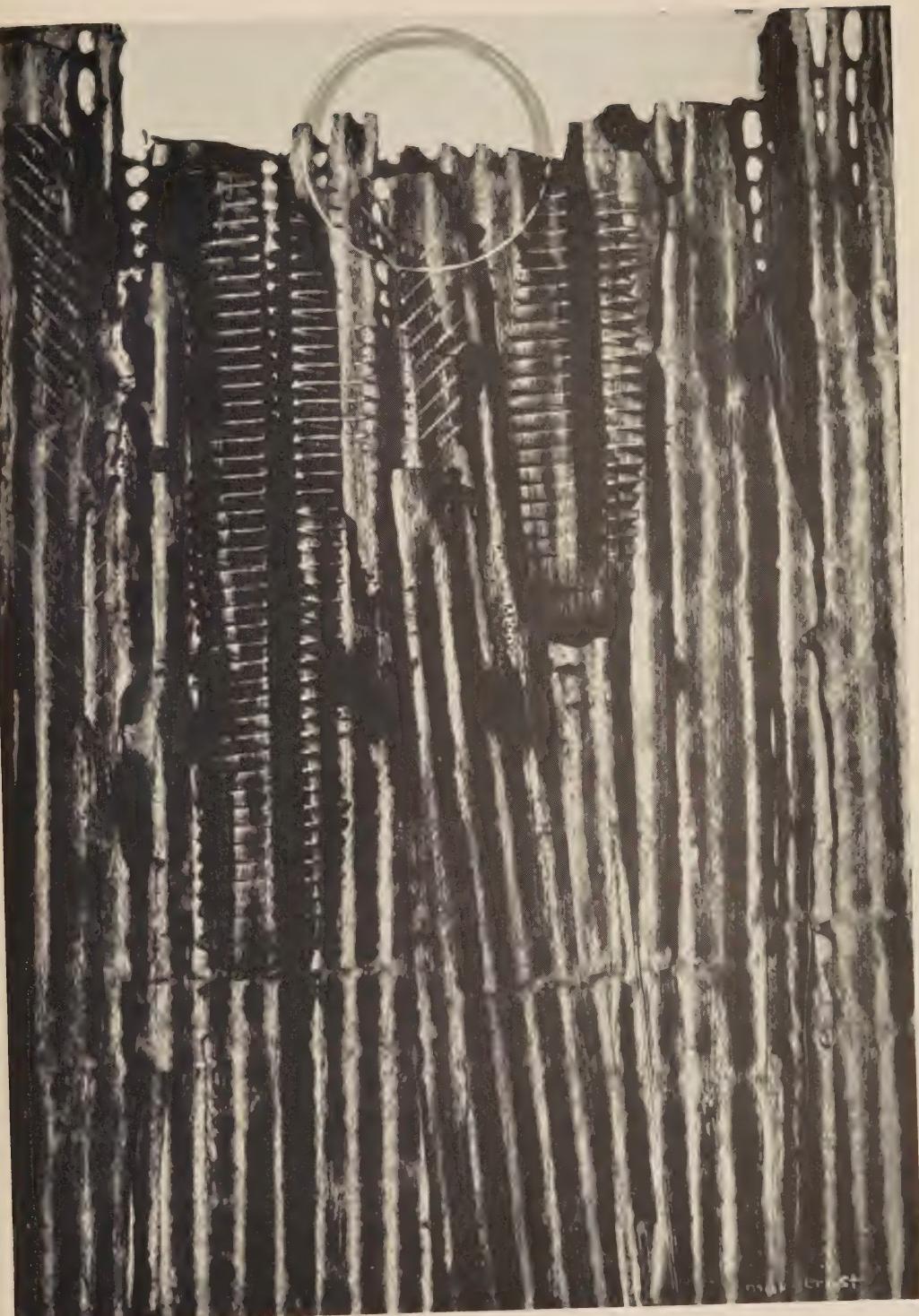
Max Ernst

- 38 LA FORÊT  
*oil on paper, signed*

14 $\frac{1}{4}$  in. by 9 $\frac{3}{4}$  in.  
36 cm by 25 cm

Executed *circa* 1933.

(See Illustration)





WEDNESDAY 31ST MARCH 1965

*Various Properties*

Yves Tanguy

39 TOILETTE DE L'AIR

*signed and dated '37*

39 in. by 31½ in.

99 cm by 80 cm

See: Kaye-Sage Tanguy, *Yves Tanguy*, ed. Pierre Matisse, New York, 1963,  
no. 197.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

Jackson Pollock

40 UNTITLED

*on board, signed and dated '44*

$18\frac{3}{4}$  in. by  $59\frac{3}{4}$  in.  
47.5 cm by 152 cm

(See Illustration)

René Magritte

41 L'APPARITION - (II)

*signed and inscribed*

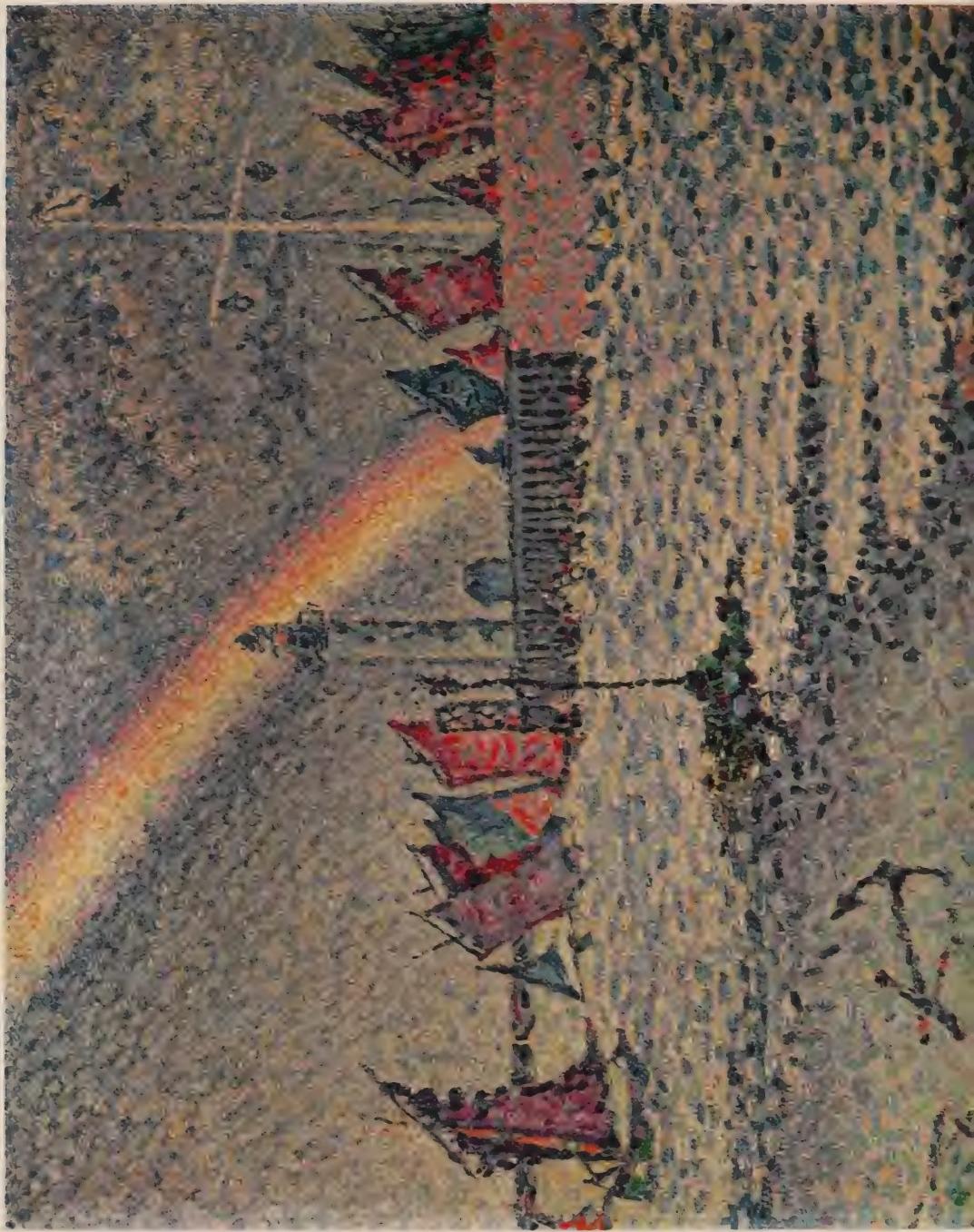
$21\frac{1}{4}$  in. by  $28\frac{1}{2}$  in.  
54 cm by 71 cm

Provenance: E. L. T. Mesens.

Exhibited: Brussels, Société Auxiliaire des Expositions du Palais des Beaux-Arts, *Magritte*, May 1954.



40



WEDNESDAY 31ST MARCH 1965

Paul Signac

42 L'ARC EN CIEL – PORT BRETON

*signed and dated '93*

16 in. by 19 $\frac{3}{4}$  in.

40·5 cm by 50 cm

Provenance: Theo van Rysselberghe.

Sold with a certificate from Madame Ginette Signac dated 1st November 1964.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Jean-Louis Forain

43 SCULPTEUR ET MODÈLE DANS L'ATELIER

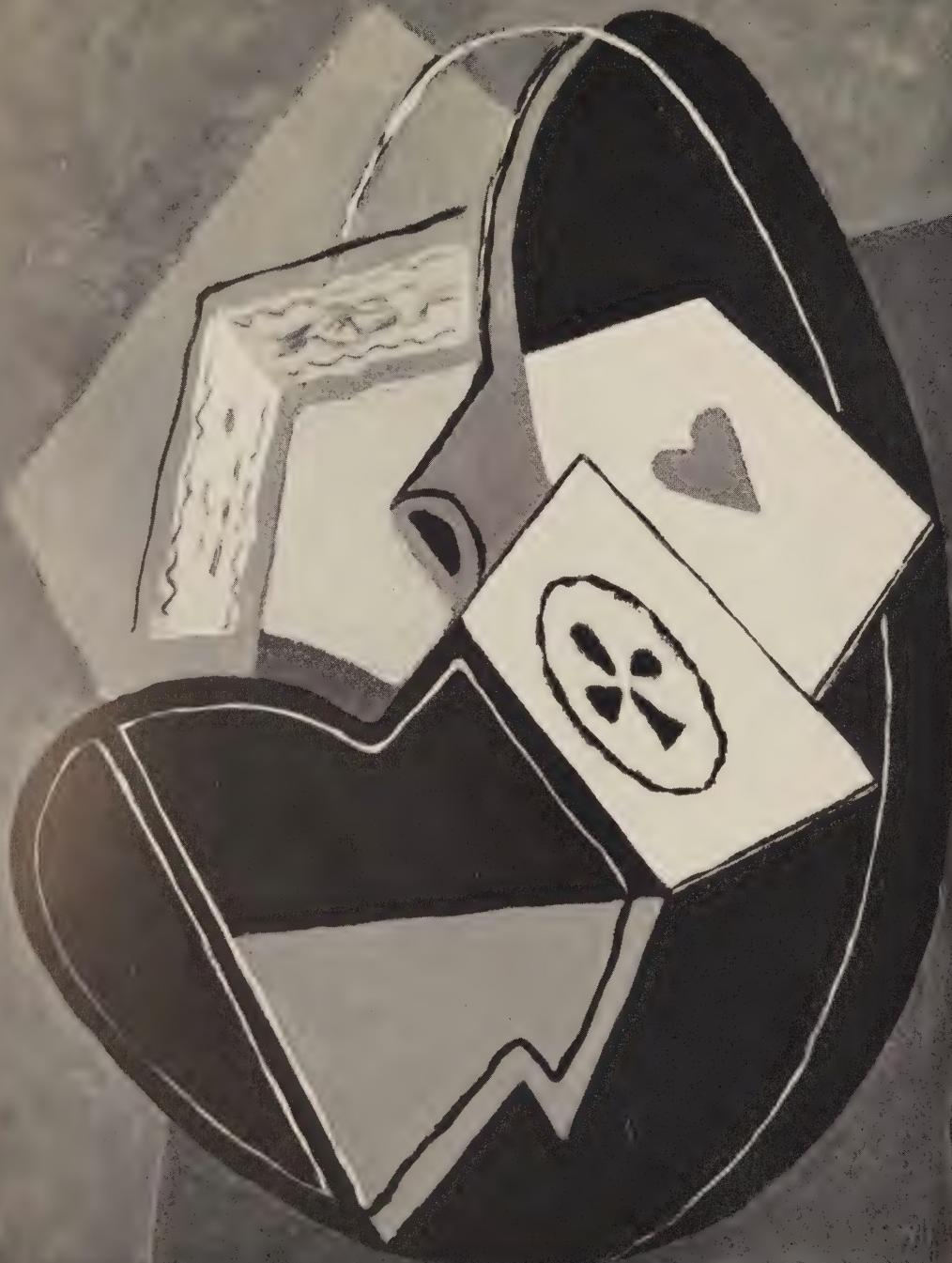
*signed*

17 in. by 21 in.

43 cm by 53.5 cm

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Juan Gris

44 NATURE MORTE AUX CARTES

10 in. by 13½ in.  
25·5 cm by 34·5 cm

Painted in 1926.

Provenance: Galerie Leiris, Paris.  
Galerie Rosengart, Lucerne.

Exhibited: Los Angeles County Museum.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Georges Rouault

45 LE CHRIST ET LES PÊCHEURS

*signed*

19½ in. by 25 in.  
49·5 cm by 63·5 cm

Painted in 1930.

Provenance: Galerie Rosengart, Lucerne.

Exhibited: San Francisco Museum of Art, *25th Anniversary Exhibition*, 1960.

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Pablo Picasso

46 ARLESIENNE AU FOND JAUNE

*signed and dated 14.7.58 IV*

21½ in. by 15 in.

54·5 cm by 38 cm

Provenance: Galerie Rosengart, Lucerne.

Exhibited: Los Angeles, UCLA Art Galleries, *Bonne Fête Monsieur Picasso*  
1961, no. 44.

Los Angeles County Museum.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Hans Hartung

- 47 PEINTURE  
*signed and dated '62*

36 in. by 28 in.  
91·5 cm by 71 cm

(See Illustration)

Hans Hartung

- 48 COMPOSITION EN BLEUE  
*signed and dated '61*

25 $\frac{1}{4}$  in. by 36 in.  
64 cm by 91·5 cm

(See Illustration)



48



47



49



50

WEDNESDAY 31ST MARCH 1965

Maria Elena Viera da Silva

- 49 LE CHEMIN DIFFICILE

*signed and dated '56*

$31\frac{1}{4}$  in. by  $31\frac{1}{4}$  in.  
79.5 cm by 79.5 cm

(See Illustration)

Sam Francis

- 50 PAINTING - 1957

*watercolour*

$29\frac{1}{4}$  in. by 42 in.  
75 cm by 107 cm

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Henri Matisse

51 ÉTUDES POUR UNE ODALISQUE

*pencil drawing, signed and dated '28*

13 $\frac{3}{4}$  in. by 18 $\frac{1}{4}$  in.

35 cm by 46 cm

Provenance: Professor Thomas Bodkin (Sold in these rooms 25th November 1959, lot no. 134).

Exhibited: Royal Birmingham Society of Artists, *Exhibition of French Painting of the 20th Century*, no. 43.

(See Illustration)





## Pablo Picasso

- 52 INTÉRIEUR DE TAVERNE

*on canvas laid down on panel*

9 in. by 11 $\frac{1}{4}$  in.  
23 cm by 28.5 cm

Painted in Barcelona in 1897.

Provenance: Junyer Vidal, Barcelona.

Exhibited: London, Tate Gallery, *Picasso*, July–September 1960, no. 2.  
New York, Sidney Janis Gallery, London, O'Hana Gallery, Stoneleigh  
Abbey, Warwickshire, Geneva, Galerie Motte, *Picasso*, April–September  
1960, no. 1.

Geneva, Musée de l'Athenée, *Picasso*, July–September 1963.

See: Alexandre Cirici-Pellicer, *Picasso avant Picasso*, Geneva 1950, pl. 9.  
Christian Zervos, *Pablo Picasso*, Editions Cahiers d'Art, 1954, vol. VI,  
no. 101.

Roland Penrose, *Picasso: His Life and Work*, London 1958, pl. 1.

(See Illustration)

## Pablo Picasso

- 53 BUSTE DE FEMME

*pen and ink and coloured crayons, signed*

4 $\frac{3}{4}$  in. by 3 $\frac{1}{4}$  in.  
12 cm by 8 cm

Drawn in 1901 in Barcelona.

Provenance: Junyer Vidal, Barcelona.

Exhibited: New York, Sidney Janis Gallery, London, O'Hana Gallery,  
Stoneleigh Abbey, Warwickshire, Geneva, Galerie Motte, *Picasso*, April–  
September 1960, no. 26.

See: Alexandre Cirici-Pellicer, *Picasso avant Picasso*, Geneva 1950, pl. 115.  
Christian Zervos, *Pablo Picasso*, Editions Cahiers d'Art, 1957, vol. I, no. 158.

(See Illustration facing page 52)

WEDNESDAY 31ST MARCH 1965

Pablo Picasso

54 LE CHEVAL

*pen and ink and coloured crayons, signed*

$3\frac{1}{4}$  in. by 5 in.  
8 cm by 12.5 cm

Drawn in Barcelona in 1901.

Provenance: Junyer Vidal, Barcelona.

Exhibited: New York, Sidney Janis Gallery, London, O'Hana Gallery, Stoneleigh Abbey, Warwickshire, Geneva, Galerie Motte, *Picasso*, April–September 1960, no. 20.

See: Alexandre Cirici-Pellicer, *Picasso avant Picasso*, Geneva 1950, pl. 89.  
Christian Zervos, *Pablo Picasso*, Editions Cahiers d'Art, 1954, vol. VI, no. 358.

(*See Illustration*)

Pablo Picasso

55 HOMME EN HABIT

*pen and ink and blue crayon drawing, signed*

5 in. by  $3\frac{1}{4}$  in.  
12.5 cm by 8.5 cm

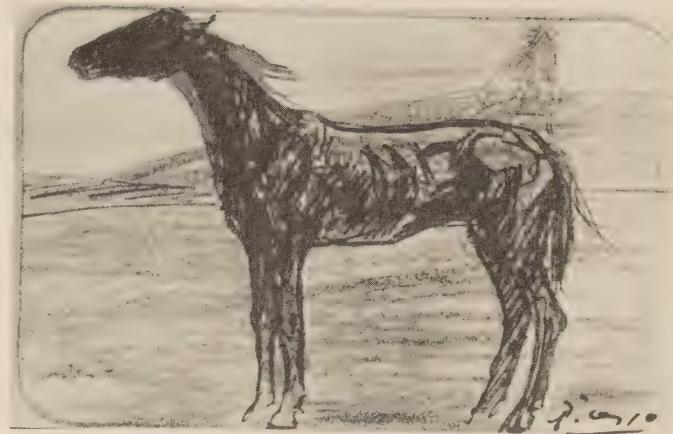
Drawn in Barcelona in 1902.

Provenance: Junyer Vidal, Barcelona.

Exhibited: New York, Sidney Janis Gallery, London, O'Hana Gallery, Stoneleigh Abbey, Warwickshire, Galerie Motte, Geneva, *Picasso*, April–September 1960, no. 39.

See: Alexandre Cirici-Pellicer, *Picasso avant Picasso*, Geneva 1950, pl. 141.  
Christian Zervos, *Pablo Picasso*, Editions Cahiers d'Art, 1957, vol. I, no. 150.

(*See Illustration*)



54

53

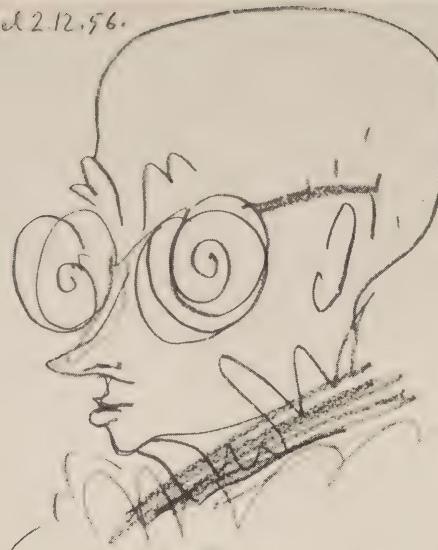


55



56

1956. 2. 12. 56.



57



58

WEDNESDAY 31ST MARCH 1965

Pablo Picasso

- 56 HOMME AVEC OISEAU

*pen and ink drawing, signed*

$5\frac{1}{4}$  in. by  $3\frac{1}{2}$  in.

13.5 cm by 9 cm

Drawn in Barcelona in 1903.

Provenance: Junyer Vidal, Barcelona.

Exhibited: New York, Sidney Janis Gallery, London, O'Hana Gallery, Stoneleigh Abbey, Warwickshire, Galerie Motte, Geneva, *Picasso*, April–September 1960, no. 43.

See: Christian Zervos, *Pablo Picasso*, Editions Cahiers d'Art, 1957, vol. I, no. 149.

(See Illustration facing page 52)

Pablo Picasso

- 57 PORTRAIT DE SABARTÈS

*coloured crayon drawing over an exhibition notice, signed, inscribed*

*and dated 2.12.56, recto and verso*

$11\frac{1}{2}$  in. by  $18\frac{1}{2}$  in.

29 cm by 47 cm

(See Illustration)

Albert Lebourg

- 58 PLAINE AU SOLEIL

*signed*

15 in. by 24 in.

38 cm by 61 cm

(See Illustration)

WEDNESDAY 31ST MARCH 1965

## SCULPTURE

Henri Matisse

59 DEUX NEGRESSES

*bronze, signed, numbered 7/10 and stamped with the foundry mark  
“C. Valsuani cire perdue”*

height 18½ in.  
47 cm

Executed in 1908, this is Matisse's only group of two figures and is possibly influenced by African sculpture which he had been collecting for two or three years, particularly Ivory Coast figurines.

There is also a possible relation with Picasso's *Deux Femmes Nues* of 1906 (Zervos, vol. I, no. 360) and *L'Amitié* of 1908 (Zervos, vol. II, no. 60), both bought by Shchukin. Therefore Matisse may have seen them before they left for Moscow.

This bronze was first shown at the 1908 *Salon d'Automne* no. 922 as “Groupe de deux jeunes filles”.

It appears in a still life, *Rug from Asia Minor*, of 1910 which was acquired by Morosov (*Henri Matisse*, Editions Cahiers d'Art, New York 1931, p. 45, fig. 33).

Provenance: Mr and Mrs Theodor Ahrenberg, Stockholm (Sold in these rooms 7th July 1960, lot no. 25).

(continued on page 54)





Exhibited: Paris, Maison de la Pensée Française, *Henri Matisse, Chapelle, Peinture, Dessins, Sculptures*, July–September 1950, no. 97.  
 Copenhagen, Ny Carlsberg Glyptotek, *Henri Matisse, Skulpturer Malerier, Farveklip*, November–December 1953, no. 31.  
 Oslo, Kunsternes Hus, *Henri Matisse*, February–March 1954, no. 31.  
 Rotterdam, Museum Boymans, *Matisse*, April–July 1954, no. 3.  
 London, Tate Gallery, *The Sculpture of Matisse*, January–February 1953, no. 32.  
 Ottawa, National Gallery of Canada, *Henri Matisse*, 1954, no. 31.  
 Helsinki, Helsingin Taidehalli, *Henri Matisse, Apollon, Theodor Ahrenbergin Kokoelema*, December 1957–January 1958, no. 155.  
 Stockholm, Nationalmuseum, *Henri Matisse, Apollon*, September 1957, no. 30.  
 Liége, Musée des Beaux Arts, *Henri Matisse, Apollon, Collection Theodor Ahrenberg*, May–July 1958, no. 155.  
 Zurich, Kunsthaus, *Henri Matisse*, July–August 1959, no. 34.  
 Gothenberg, Konsthallen, *Henri Matisse, Ur Theodor Ahrenbergs Samling*, March–April 1960, no. 186.

See: Alfred H. Barr, *Matisse, His Art and his Public*, Museum of Modern Art, New York 1951, pp. 138, 139, 538, 366 (reproduced).  
 Gaston Diehl, *Matisse*, Paris 1958, p. 41.

(See Illustration facing page 54)

## Edgar Degas

60	CHEVAL GALLOPANT SUR SON PIED DROIT bronze, signed, numbered 47/M and stamped with the foundry mark “A. A. Hébrard cire perdue”	length 18½ in. 47 cm height 12¼ in. 31 cm
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See: John Rewald, *Degas Sculpture*, Thames and Hudson, London 1957, no. VI, pls. 3, 4, 5.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Edgar Degas

61 CHEVAL TROTTANT

bronze, signed, numbered 49/G and stamped with the foundry mark  
“A. A. Hébrard cire perdue”

length  $10\frac{1}{2}$  in.

27 cm

height  $8\frac{1}{2}$  in.

21.5 cm

See: John Rewald, *Degas Sculpture*, Thames and Hudson, London 1957,  
no. XI, pls. 13, 20, 21.

(See Illustration)





*The Property of Mr. Stuart Goldsmith, of New York City*

## Pierre-Auguste Renoir

62 PETITE VENUS DEBOUT

bronze, signed

height 23½ in.

60 cm

height of base 9¼ in.

24 cm

Provenance: Claude Renoir.

Renou et Poyet, Paris.

This bronze was edited by Vollard, the original was made in wax by Richard Guino under the supervision of Renoir at Essoyes in the summer of 1913. The base that accompanies the bronze has a relief on it representing *Le Petit Jugement de Paris* (Hassaerts, pls. X-XIII, no. 5, p. 25) and was originally intended to be the base for *Petite Venus Debout*.

See: Paul Hassaerts, *Renoir Sculpteur*, Paris, pls. V-VII, no. 4, p. 23.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

*Various Properties*

Auguste Rodin

62a CARIATIDE À LA PIERRE

*bronze*

height 17 in.

43 cm

Executed in 1881.

Provenance: Alfred Drury, R.A.

Compare: Cecile Goldscheider, *Rodin*, Les Productions de Paris, Paris 1962,  
p. 66 (illustrated).

(See Illustration)



62a



WEDNESDAY 31ST MARCH 1965

## PAINTINGS AND DRAWINGS

Albert Marquet

- 63 LE PONT TRANSBORDEUR, ROUEN

*signed, inscribed and dated '12 on the reverse*

$25\frac{1}{2}$  in. by  $31\frac{1}{2}$  in.

65 cm by 80 cm

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Maurice de Vlaminck

64 RUE DE BANLIEUE

*signed*

25½ in. by 31½ in.  
65 cm by 80 cm

Painted *circa* 1912.

(See Illustration)



St. George, Ill., U.S.A.



WEDNESDAY 31ST MARCH 1965

Maurice Utrillo

65 EGLISE DE MONTMAGNY

*on panel, signed*

17 in. by 23 in.  
43 cm by 58·5 cm

Painted *circa* 1916.

See: Paul Pétridès, *L'Œuvre Complet de Maurice Utrillo*, Paris 1962, vol. II,  
no. 622.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

Suzanne Valadon

66 LA TOUR ST BERNARD

*signed and dated 1927*

31 $\frac{1}{2}$  in. by 23 $\frac{1}{4}$  in.  
80 cm by 59 cm

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Georges Rouault

67 PIERROT

*gouache, signed*

$6\frac{1}{2}$  in by  $5\frac{1}{2}$  in.  
16.5 cm by 14 cm

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Fernand Léger

68 LE FUMEUR

*pencil, brush and ink, signed with initials and dated 1917*

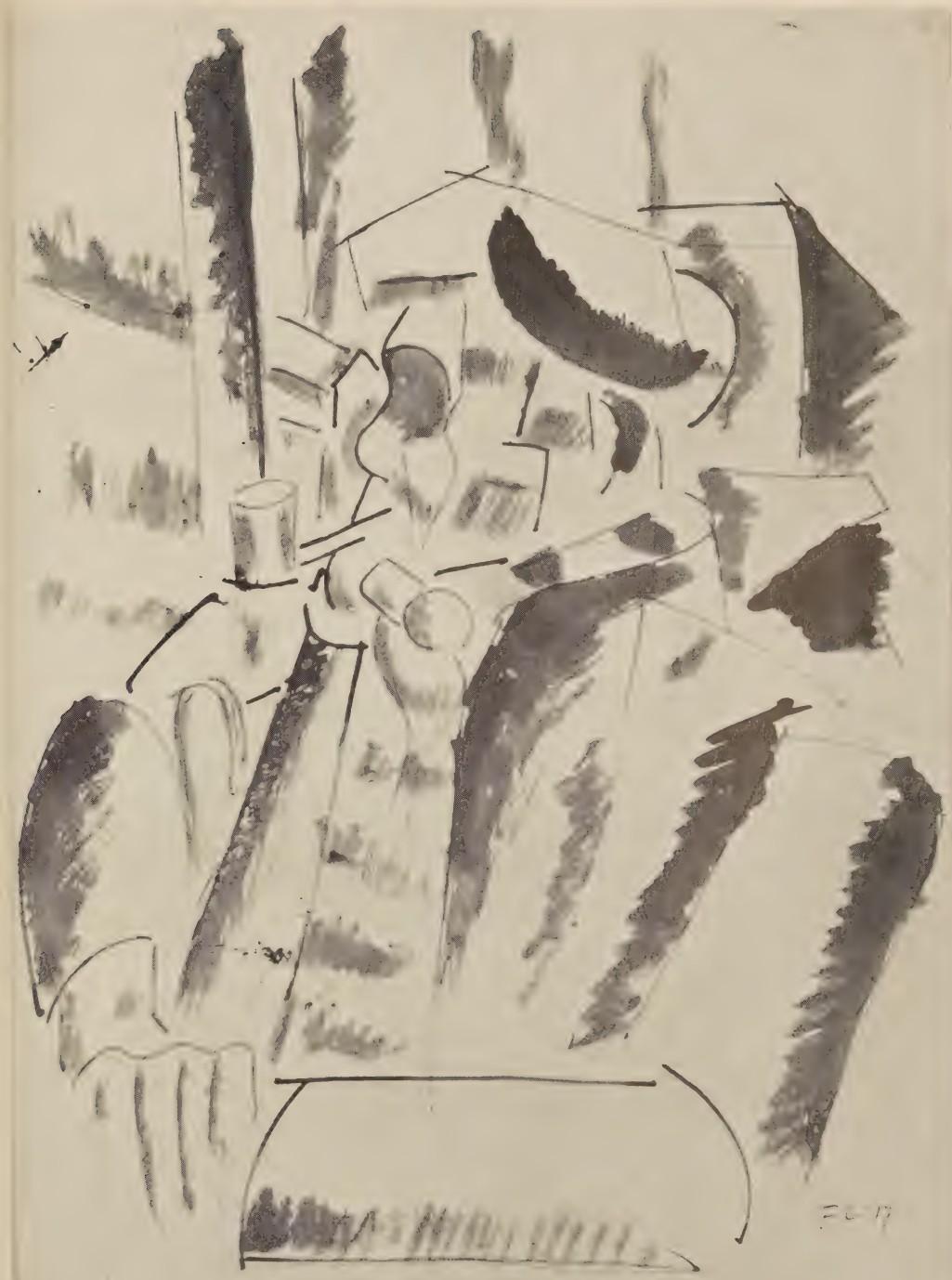
20 $\frac{1}{2}$  in. by 14 $\frac{1}{2}$  in.

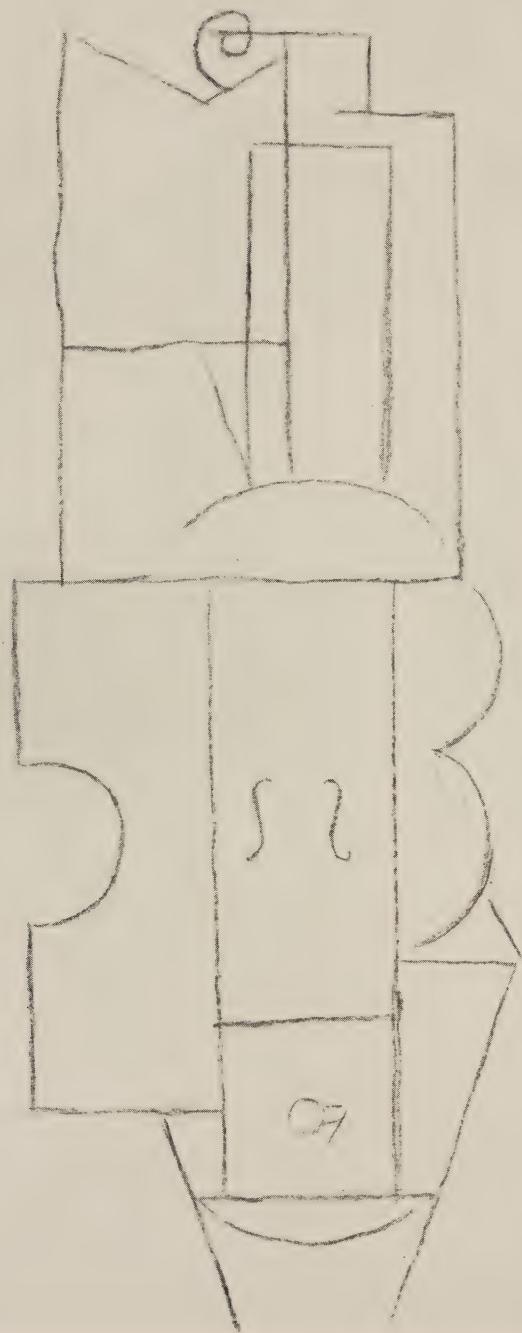
52 cm by 37 cm

Executed in 1916 and erroneously dated by the artist at a later date, this is a study for the painting in the Phillippe Dôtremont Collection, Brussels.

Provenance: Douglas Cooper.

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Pablo Picasso

69 LE VIOLO

*charcoal drawing, signed*

24 in. by 18 in.

61 cm by 46 cm

Executed *circa* 1910-11.

Provenance: Barman, Brussels.

Sold with a letter from Daniel-Henry Kahnweiler dated 3 February 1965.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

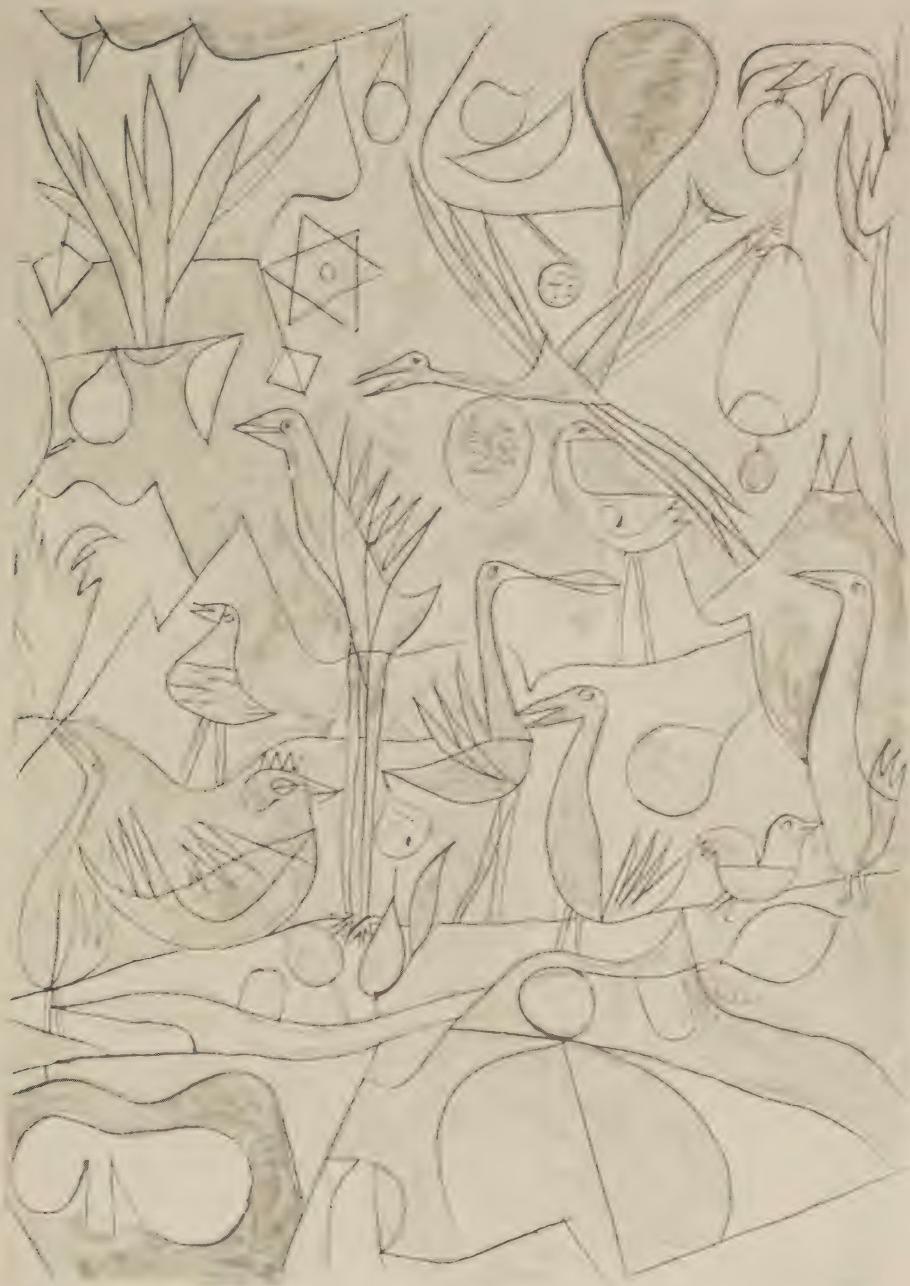
Paul Klee

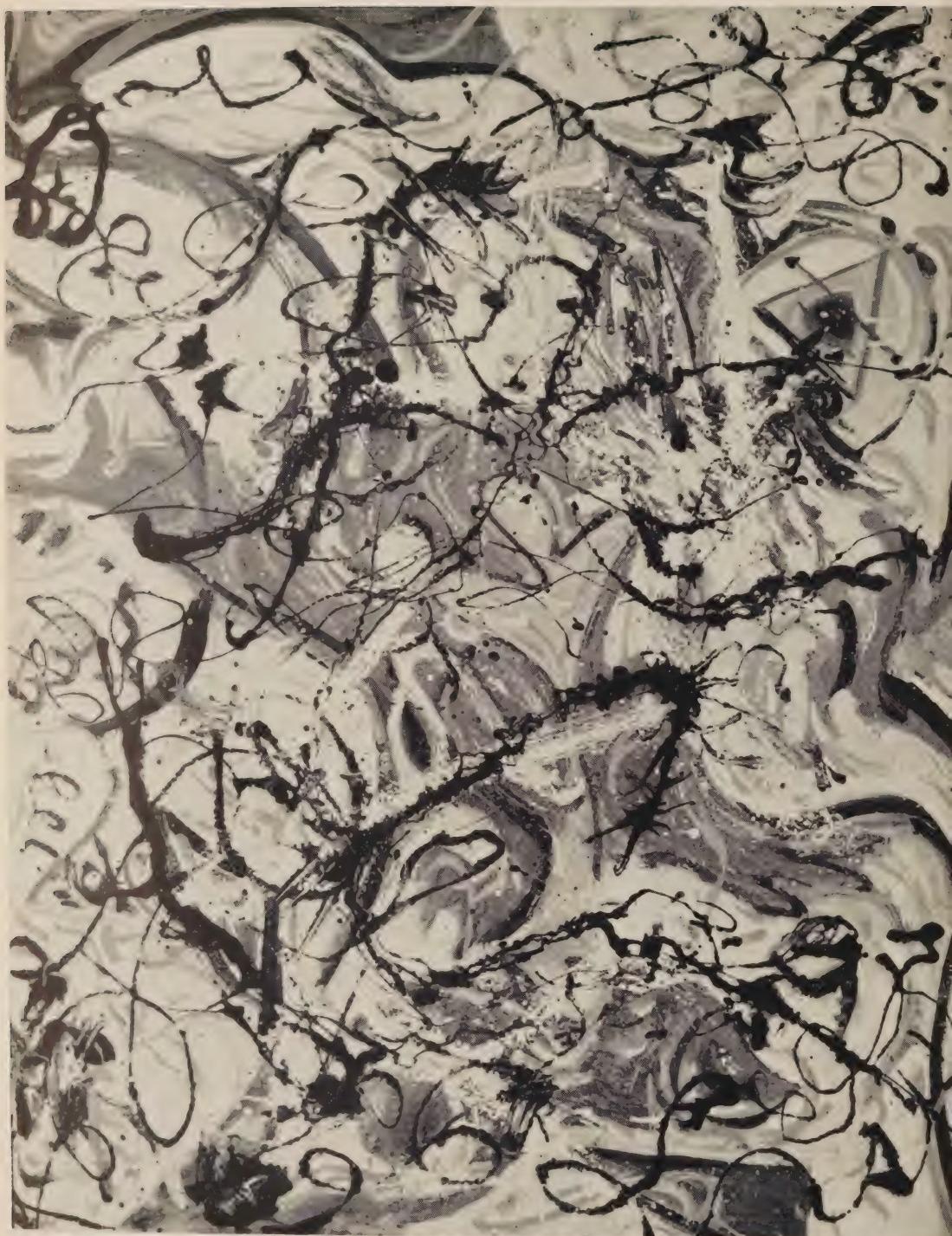
70 VOGEL

Provenance: Heinz Berggruen, Paris.

Listed in the Paul Klee Stiftung, Bern.

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Jackson Pollock

71 UNTITLED

*signed and dated '43 on the reverse*

35 in. by 44 in.  
89 cm by 112 cm

Exhibited: New York, Marlborough Gerson Gallery, *Jackson Pollock*, December 1963–January 1964, no. 154.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Jean-Baptiste-Camille Corot

- 72 LES HAUTEURS DE SÈVRES – PATURE ENCLOSÉ

*signed*

20½ in. by 39½ in.

52 cm by 100 cm

This is a view from the window of Troyon's studio at Sèvres, painted *circa* 1865–70 after the death of his friend.

Provenance: Detrimont et Durand-Ruel, 1872.

Luquet (stamped with his seal on the stretcher) (Vente, Hotel Drouôt, 10 September 1875).

Hecht.

Exhibited: Paris, École des Beaux Arts, *Corot*, 1875, no. 25.

See: Alfred Robaut, *L'Œuvre de Corot*, H. Floury, Paris, vol. III, 1905, no 1500 (reproduced).

(See Illustration)



72



WEDNESDAY 31ST MARCH 1965

Jean-Baptiste-Camille Corot

73 LES HAUTEURS DE VILLE-D'AVRAY

*signed*

21 in. by  $39\frac{1}{2}$  in.  
53 cm by 100 cm

Painted *circa* 1865–70.

Provenance: Luquet (stamped with his seal on the stretcher) (Vente, Hotel Drouôt, 10 September 1875).

Chailloux.

Fraissinet (Vente, May 1880).

See: Alfred Robaut, *L'Œuvre de Corot*, H. Floury, Paris, vol. III, 1905, no. 1499 (reproduced).

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

*The Property of Mr and Mrs Charles Goldman, of New York City*

## Pierre-Auguste Renoir



Drawn *circa* 1890–3, this is a study for the painting of the same title in the Cleveland Museum of Art.

Provenance: Curt Valentin Gallery, New York.  
Acquavella Gallery, New York.

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Pablo Picasso

75 PERSONNAGES DU CIRQUE

*ink and wash drawing, signed*

10 $\frac{1}{4}$  in. by 8 $\frac{1}{4}$  in.  
26 cm by 21 cm

Drawn *circa* 1903.

Provenance: J. M. Wise, Geneva.  
Contemporaries Gallery, New York.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

*The Property of the late Odo Cross, Esq.  
(Sold by Order of the Executors)*

Edgar Degas

- 76 ÉTUDE DE DANSEUSES  
*charcoal and brown chalk*

22 in. by 19 in.  
56 cm by 48 cm

Provenance: Sir Hugh Walpole.

Exhibited: London, Leicester Galleries, *The collection of the late Sir Hugh Walpole*, April 1945, no. 104.  
Southampton Art Gallery, 1951.

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Pierre Bonnard

- 77 PAYSAGE PRÈS DE GIVERNY  
*signed*

19½ in. by 24½ in.  
49·5 cm by 62 cm

Painted *circa* 1924.

Exhibited: The Arts Council, Edinburgh, *Bonnard, Vuillard*, 1948.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

Pierre-Auguste Renoir

- 78 LA FALAISE, ÉTRETAT  
*signed and dated '79*

19½ in. by 23¾ in.  
49·5 cm by 60·5 cm

Exhibited: Southampton Art Gallery, 1947.

(See Illustration)





E. H. Stilts

WEDNESDAY 31ST MARCH 1965

Edouard Vuillard

79 VASE DE ROSES BLANCHES

*oil on board laid down on panel, signed*

11 in. by 10 $\frac{1}{2}$  in.  
28 cm by 26.5 cm

Painted *circa* 1900–05

Provenance: A. Tooth, London.

Exhibited: Southampton Art Gallery, 1947.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Edouard Vuillard

80 LA MANICURE

*oil on board laid down on panel, signed*

13 $\frac{1}{4}$  in. by 11 in.

33.5 cm by 28 cm

Painted *circa* 1897.

Provenance: V. Golubew, Paris.  
A. Tooth, London.

Exhibited: London, Wildenstein & Co., *Vuillard*, June 1948, no. 28.  
The Arts Council, Edinburgh, *Bonnard, Vuillard*, 1948, no. 87.  
Southampton Art Gallery, 1951.

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Edouard Vuillard

81 FEMME À LA TASSE DE CAFÉ

*on board, stamped with the signature*

11 $\frac{3}{4}$  in. by 8 $\frac{1}{4}$  in.  
30 cm by 21 cm

Painted *circa* 1895–7.

Exhibited: Southampton Art Gallery, 1947.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Raoul Dufy

82 LE MANOIR

*signed*

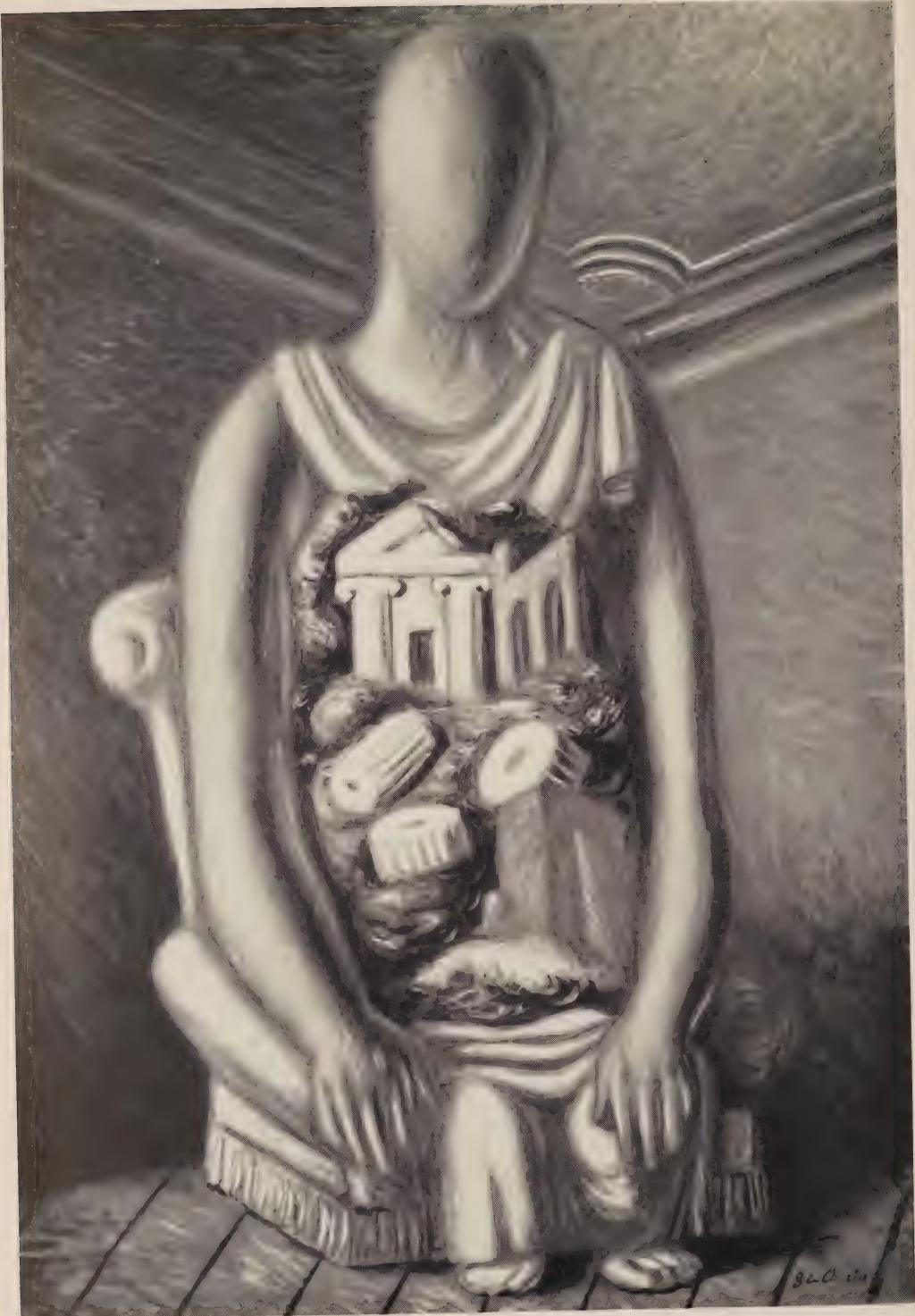
14<sup>3</sup>/<sub>4</sub> in. by 18 in.  
37.5 cm by 46 cm

Provenance: Zwemmer Gallery, London.

Exhibited: Southampton Art Gallery, 1951.

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Giorgio di Chirico

83 MANNEQUIN ASSIS

*signed*

35 $\frac{3}{4}$  in. by 25 $\frac{1}{4}$  in.  
91 cm by 64 cm

Painted in 1930.

Provenance: Léonce Rosenberg, Paris.  
Leicester Galleries, London.

Exhibited: Southampton Art Gallery, 1951.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

*Various Properties*

Pierre-Auguste Renoir

84 NATURE MORTE AUX GRENADES

*signed*

14½ in. by 18¼ in.

36·5 cm by 46·5 cm

Painted in 1893.

Provenance: Etienne Bignou, Paris.

See: Julius Meier-Graefe, *Renoir*, Leipzig 1929, no. 236, p. 271 (reproduced).

(*See Illustration*)

Renoir

18



COROT



Jean-Baptiste-Camille Corot

- 85 LES PRÈS GATEAUX AU BORD DE LA VIE À  
VIMOUTIERS, ORNE

*signed*

15 $\frac{3}{4}$  in. by 21 $\frac{1}{4}$  in.  
40 cm by 54 cm

Painted *circa* 1854 while Corot was staying with his friends, the Briands, at la Humière, near Vimoutiers.

Provenance: Briand.

Vente X, Paris, 13th March 1933, no. 48.

Raphaël Gérard.

See: A. Schoeller and J. Dieterle, *Corot*, Premier supplément à “L’Œuvre de Corot” par A. Robaut, Paris 1948, no. 60 (reproduced).

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Edgar Degas

- 86 FEMME ET DEUX ENFANTS DANS UN PARC  
(MME ALEXIS ROUART ET SES ENFANTS)

*pastel, stamped with the mark of the Vente Degas*

40 $\frac{1}{2}$  in. by 47 $\frac{1}{2}$  in.

103 cm by 121 cm

Executed *circa* 1905.

Provenance: 3eme Vente Degas, no. 63.  
Comiot, Paris.

See: P. A. Lemoisne, *Degas et son Œuvre*, Paris 1946, vol. III, no. 1451.

(*See Illustration*)





WEDNESDAY 31ST MARCH 1965

Alfred de Dreux

87 L'ÉTALON BLANC

*signed*

38½ in. by 32 in.  
98 cm by 81 cm

Painted in 1830.

Exhibited: Paris, *Salon de 1831.*

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Maximilian Luce

- 88 PAYSAGE

*signed*

14 in. by 21 in.

35·5 cm by 53 cm

(See Illustration)

Eugène Boudin

- 89 BATEAUX À VOILES SUR UN ESTUAIRE

*signed and dated '72*

14 in. by 23 in.

35·5 cm by 58·5 cm

To be included in the forthcoming Boudin Catalogue now under preparation by Robert Schmit.

(See Illustration)



Suce

88



89



## Honoré Daumier

90 MADELEINE EN PRIÈRE

*signed with initials*15 $\frac{3}{4}$  in. by 12 $\frac{1}{2}$  in.  
40 cm by 32 cmPainted *circa* 1849–50.

In 1849, Daumier was commissioned by the Direction des Beaux-Arts to paint "une Sainte Madeleine" for a provincial church. The artist very probably gave the present sketch to François Cavé (who was at the time in charge of that authority) to give him an idea of the kind of composition he proposed. The picture remained in the Cavé family until 1926.

A charcoal sketch for the figure of Madeleine is in the collection of M. Claude Roger-Marx, Paris.

Provenance: François Cavé, Paris (Vente Hotel Drouôt, 19th May 1926, no. 43).

H. Fiquet, Paris.

Alfred Gold, Berlin.

Dr Paul J. Heinemann.

Exhibited: Dusseldorf, Kunstverein, 1930.

New York, Museum of Modern Art, *Corot–Daumier*, 1930, no. 59.

Zurich, Kunsthaus, *Die Sammlung Oskar Schmitz* (with some works from other collections, of which this was one), 1932, no. 76.

London, Leicester Galleries, *Daumier*, 1936, no. 89.

Lucerne, Kunstmuseum, 1943.

See: L. Dimier, *Gazette des Beaux-Arts*, 1926.

A. Alexandre, *Figaro Artistique*, 7th June 1928, p. 542.

Eduard Fuchs, *Der Maler Daumier*, Leipzig 1930, no. 297 (reproduced).

*Kunst und Künstler*, 1930, p. 295.

*L'Amour et l'Art*, 1938, pl. facing p. 278, in colour.

Jacques Lassaigne, *Daumier*, Paris, Hyperion, 1946, p. 23 (colour plate), Hyperion (English edition), 1947, p. 121 (colour plate).

Jean Adhémar, *Honoré Daumier*, Tisné, Paris 1954, p. 51 (colour plate) and p. 118.

C. Schweicher, *Daumier*, London and Toronto, 1954, pl. 64.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

*The Property of Mrs Frances Barrett, of Los Angeles*

Paul Gauguin

- 91 LA MAISON DU PAN DU

*signed with initials, inscribed and dated "La Maison du Pan du, P Go '90"*

19½ in. by 23½ in.

49·5 cm by 60 cm

The same scene is represented in other paintings by Gauguin: *La Gardeuse de Vaches* (Wildenstein 344), *La Maison Isolée* (W 364), *Moisson au Bord de la Mer* (W 396) and *La Perte du Pucelage* (W 412).

Provenance: Galerie Barbazanges, Paris.

Georges Bernheim, Paris.

Jerome Stonborough (Sale, Parke Bernet, New York, 17th October 1940, no. 73).

Mrs Christiana Danielson, New York.

Exhibited: Paris, Galerie Dru, 1923, no. 18 (under the erroneous title *La maison du Pendu*).

Palm Beach, Society of the Four Arts, *Gauguin*, 1956, no. 14.

See: John Rewald, *Post-Impressionism from Van Gogh to Gauguin*, Museum of Modern Art, New York 1956, p. 293 (reproduced).

M. Malingue, *Du Nouveau sur Gauguin*, in *L'Œil*, July–August 1959, p. 38.

Georges Wildenstein, *Gauguin Catalogue*, Les Beaux Arts, Paris 1964, no. 395 (reproduced).

(*See Illustration*)





WEDNESDAY 31ST MARCH 1965

Albert Marquet

- 92 LA TERRASSE À PORQUEROLLES  
*signed, inscribed and dated '39 on the reverse*

19 $\frac{1}{4}$  in. by 23 $\frac{1}{2}$  in.  
49 cm by 60 cm

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Albert Marquet

93 LE JARDIN  
*on panel, signed*

13 in. by 16 in.  
33 cm by 40.5 cm

Painted in 1938.

Sold with a certificate from Mme Marquet.

(See Illustration)





WEDNESDAY 31ST MARCH 1965

*Various Properties*

Maurice Utrillo

94 LA RUE NORVINS  
*signed*

17 $\frac{3}{4}$  in. by 13 in.  
45 cm by 33 cm

Painted *circa* 1913–14.

See: Paul Péridès, *L'Œuvre Complet de Maurice Utrillo*, Paris 1962, vol. II, no. 420, p. 17 (colour plate).

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Maurice Utrillo

95 LA RUE SAINT-VINCENT

*signed*

17 $\frac{3}{4}$  in. by 13 in.

45 cm by 33 cm

Painted *circa* 1914.

See: Paul Pétridès, *L'Œuvre Complet de Maurice Utrillo*, Paris 1962, vol. II, no. 452, p. 41 (colour plate).

(See Illustration)



Montmartre. Utile. J.



96



97

WEDNESDAY 31ST MARCH 1965

Henri Matisse

96 NATURE MORTE

*signed and dated '96*

11 $\frac{1}{4}$  in. by 12 $\frac{1}{4}$  in.  
28.5 cm by 31 cm

Provenance: Galerien Thannhauser, Lucerne.

Lennart Heijne.

Exhibited: Liljevalchs, Konsthall, *Fran Cézanne till Picasso*, 1954.

(See Illustration)

Pierre-Auguste Renoir

97 PAYSAGE AU BORD DE LA MER

*signed*

6 in. by 12 in.  
15 cm by 30.5 cm

Painted in 1914.

Provenance: Durand-Ruel, Paris.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Jean-Baptiste-Camille Corot

98 LA CUEILLETTE À MORTEFONTAINE

*signed*

25 in. by 21 in.

63·5 cm by 53·5 cm

Painted *circa* 1865–70

Provenance: Haro, Paris.

Mrs E. J. Heidsiesk.

Exhibited: Minneapolis Institute of Art.

See: Alfred Robaut, *L'Œuvre de Camille Corot*, H. Floury, Paris 1905, vol. III,  
no. 1670.

(*See Illustration*)





WEDNESDAY 31ST MARCH 1965

Raoul Dufy

99 LA RÉGATE

*signed on the reverse*

28½ in. by 35½ in.

72·5 cm by 90 cm

Exhibited: London, Wildenstein & Co., *Raoul Dufy*, 1961, no. 9.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Edvard Munch

100 INSPIRATION

*signed and dated 1914*

26 $\frac{3}{4}$  in. by 35 $\frac{1}{2}$  in.  
68 cm by 90 cm

This is a portrait of Mr. and Mrs. Christian Gierloff.

Provenance: Christian Gierloff.

Gallery Bernsten, Oslo.

Compare: Curt Glaser, *Munch*, Berlin 1918, p. 190 (a larger version of this painting).

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Edvard Munch

101 LANDSCAPE (JELOY MOSS)

*signed*

25 $\frac{3}{4}$  in. by 31 $\frac{1}{2}$  in.  
65.5 cm by 80 cm

Painted in 1916.

Provenance: Strasberg See, Oslo.

Gallery Bernsten, Oslo.

See: Curt Glaser, *Munch*, Berlin 1922, p. 197.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Henry Moret

102 LE SÉMAPHORE, CÔTES DU FINISTÈRE

*signed and dated '09*

25 in. by  $35\frac{1}{2}$  in.  
63.5 cm by 90 cm

Provenance: Durand-Ruel, Paris.

(See Illustration)





WEDNESDAY 31ST MARCH 1965

*The Property of Mrs Marie Kryl, of New York City*

Paul Signac

103 FAUBOURG DE PARIS

*signed and dated '83 and inscribed ". a . . chy"*

28 $\frac{3}{4}$  in. by 36 in.

73 cm by 91.5 cm

The partly legible inscription that reads “. a . . chy” suggests that this picture may be identified with number 55 in Signac’s notebook: “Route de Gennevilliers, offert à Marichy (or Marechy) et vendu par lui à le Barc de Bouteville”.

Provenance: H. Goldschmidt, Paris.  
Irving Horace Vogel, Philadelphia.

Exhibited: Paris, Musée du Louvre, *Signac*, December 1963–February 1964,  
cat. no. 4, pp. 4–5.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

*The Property of Mrs E. Bin, of Italy*

Pablo Picasso

104 FEMME NUÉ

*brush and ink, signed and dated 3.1.54*

$12\frac{3}{4}$  in. by  $9\frac{1}{2}$  in.  
32 cm by 24 cm

See: *Suite 180 Dessins de Picasso, 1953-1954*, Verve 29-30, Paris 1954  
(reproduced).

(See Illustration)

3.1.54.





WEDNESDAY 31ST MARCH 1965

Kees van Dongen

105 LE COQUELICOT  
*signed, inscribed on the reverse*

21 $\frac{1}{2}$  in. by 18 in.  
54·5 cm by 46 cm

Painted *circa* 1906. It has the alternative title: "Madame ne veut pas d'enfants".

Provenance: Dr Roudinesco.

Exhibited: Albi, Musée Toulouse-Lautrec, *Van Dongen*, 1960, no. 39.

See: Armand Lanoux, *Paris 1925*, Paris, 1957, facing page 12 (colour plate).

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Kees van Dongen

106 BAR AU CAIRE

*signed, signed and inscribed on the stretcher*

25½ in. by 21¼ in.

65 cm by 54 cm

Painted in 1920.

Exhibited: Venice, *Biennale*, 1930, no. 17.

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Maurice de Vlaminck

107 LA FERME DANS LA NEIGE

*signed*

18 in. by 21½ in.

46 cm by 54·5 cm

(See Illustration)

*Various Properties*

Paul Signac

- 108 L'ÉCHAFAUDAGE DU SACRÉ-CŒUR  
*on panel, signed and dated Montmartre '82 and inscribed*  
“*A mon ami Caen*”

19 $\frac{3}{4}$  in. by 12 $\frac{1}{2}$  in.  
49.5 cm by 32 cm

Exhibited: Musée d' Oslo, *Paul Signac*, 1963.

See: *Catalogue de l'Exposition Signac*, Musée du Louvre, December 1963–February 1964, p. 3 where the sketch was exhibited and the above painting is discussed.

(*See Illustration*)





WEDNESDAY 31ST MARCH 1965

Odilon Redon

109 LA PÊCHEUSE

*pastel, signed*

23½ in. by 17¾ in.  
60 cm by 45 cm

Executed at Royan in 1900.

Provenance: Ambroise Vollard, Paris (purchased from the artist in 1901).  
André Weil, Paris.

Exhibited: Paris, Galerie René Drouet, *André Metthey et ses Amis*, October 1962.

Paris, Galerie Bernheim Jeune, *Odilon Redon*, 1963.

Bordeaux, Galerie du Fleuve, *Bresdin, Redon*, 1964.

Pont-Aven, *Gauguin et ses Amis*, July 1964.

Sold with a certificate from Ary Redon dated 12th December 1963.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Albert Marquet

- 110 VUE DU PORT DE STOCKHOLM  
*on board, signed, and dated '38 on the reverse*

15 $\frac{3}{4}$  in. by 12 $\frac{3}{4}$  in.  
40 cm by 32.5 cm

Provenance: Madame Marquet.  
Galerie Alex Maguy, Paris.

Sold with a certificate from Madame Marquet dated July 1952.

(See Illustration)

Albert Marquet

- 111 LE DRAPEAU, JARDIN D'ALGER  
*signed, inscribed and dated '41 on the reverse*

11 $\frac{1}{4}$  in. by 17 $\frac{1}{2}$  in.  
28.5 cm by 44.5 cm

Purchased from the artist.

(See Illustration)



III



III



WEDNESDAY 31ST MARCH 1965

Amedeo Modigliani

112 PORTRAIT D'UNE JEUNE FILLE

*signed*

21½ in. by 15 in.  
54·5 cm by 38 cm

Painted *circa* 1912.

Provenance: R. Shereshewsky, Paris (purchased from the artist).  
J. Paul Lamb, Cleveland.

Exhibited: Cleveland Museum of Art, *French Art since 1800*, 1929.  
Harvard Society for Contemporary Art, *School of Paris 1910-28*, March–April 1929, no. 17.  
Brussels, Palais des Beaux Arts, *Modigliani*, 1933.  
Beverly Hills, Modern Institute of Art, *Modern Artists in Transition*, 1948.  
Los Angeles County Fair, 1949.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Kees van Dongen

113 LE SACRÉ-CŒUR – LE MATIN

*signed*

31 in. by  $25\frac{1}{4}$  in.  
79 cm by 64 cm

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Ker Xavier Roussel

114 FAUNE EN EMBUSCADE

*signed*

$34\frac{3}{4}$  in. by 37 in.  
88.5 cm by 94 cm

Provenance: Henri Canonnc, Paris (Vente, Hotel Drouôt, 28th May 1930 no. 47).

Durand-Ruel, Paris.

Étienne Bignou, Paris.

Exhibited: Pittsburgh, Carnegie Institute, no. 52.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

Edouard Vuillard

115 ÉTUDE DE FLEURS  
*peinture à la colle*

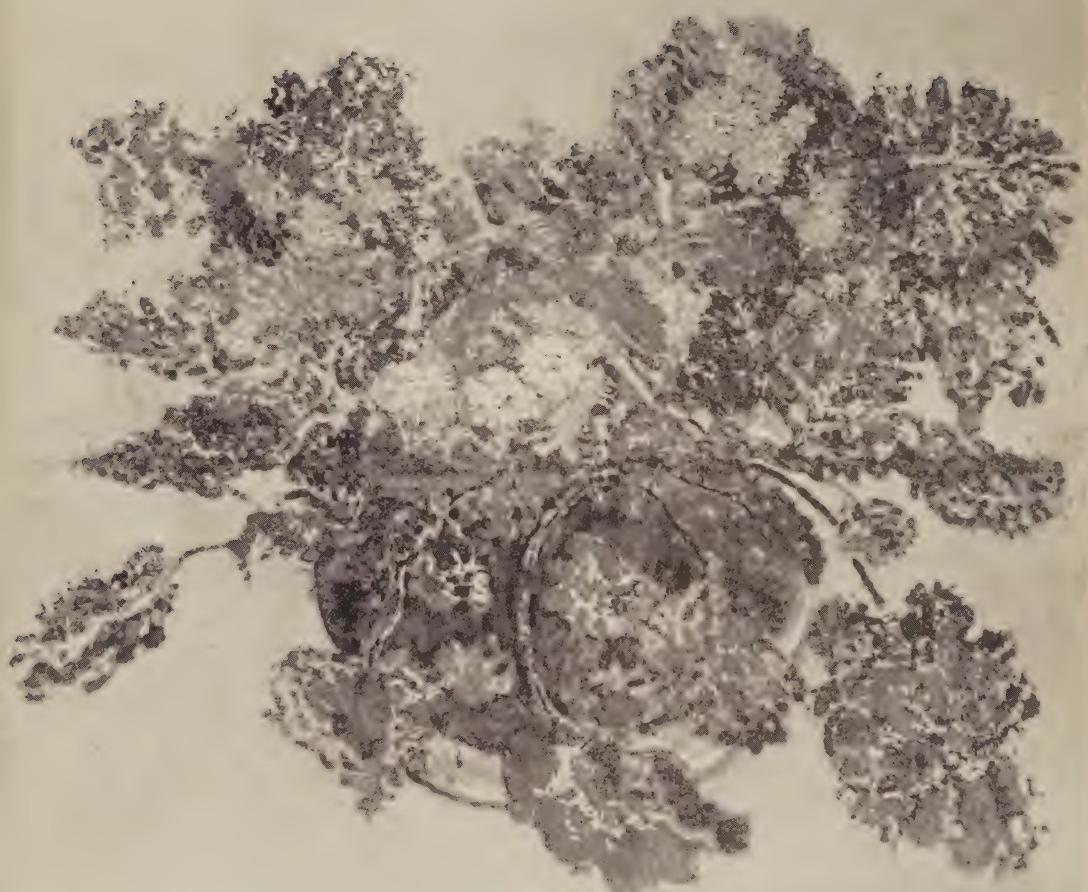
21 in. by 19 $\frac{1}{2}$  in.  
53 cm by 49.5 cm

Painted *circa* 1895.

Painted on the back of a screen done for the Natanson family.

Sold with a certificate from Jacques Salomon dated Paris, 21st February 1960.

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Pierre Puvis de Chavannes

- 116 LA FONTAINE DE JOUVENCE  
*signed*

47½ in. by 59 in.  
120 cm by 150 cm

Painted *circa* 1863.

Provenance: M. Henri Puvis de Chavannes.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

Jean-Baptiste-Camille Corot

117 LE DORMOIRE COMMUNAL, LE SOIR

*signed*

29 in. by 23 $\frac{3}{4}$  in.  
73.5 cm by 60.5 cm

Painted *circa* 1860–70. Lithographed in reverse by Emil Vernier, published by *La Librairie Artistique*, preface by Philippe Burty, 1870, no. 7 of a series of 12 lithographs.

Provenance: Desiré.

Verdier.

Donatis, Paris 1895.

M. Knoedler and Co., Paris 1898.

David T. Watson, New York 1917

R. B. Mellon, Pittsburgh.

Chester Walter Larner.

Steger, New York.

Exhibited: Paris, *Exposition Centenaire de Corot*, 1895, no. 69.

See: Alfred Robaut, *L'Œuvre de Corot*, H. Flourey, Paris, 1905, vol. III, no. 1806.

(See Illustration)





Rao & Duley

WEDNESDAY 31ST MARCH 1965

Raoul Dufy

118 JUAN-LES-PINS

*signed*

14 $\frac{3}{4}$  in. by 17 $\frac{3}{4}$  in.  
37.5 cm by 45 cm

Provenance: Lefevre Gallery, London.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Maurice de Vlaminck

119 RUE DE VILLAGE

*signed*

14 $\frac{3}{4}$  in. by 17 $\frac{3}{4}$  in.  
37.5 cm by 45 cm

(See Illustration)

André Derain

120 FEMME AU COLLIER DE CORAIL

*signed*

21 $\frac{1}{2}$  in. by 17 $\frac{1}{2}$  in.  
54.5 cm by 44.5 cm

(See Illustration)

Jules Pascin

121 GROUPE DE NUS

*pen and ink and wash, stamped with the Atelier mark  
(Lugt 2104b)*

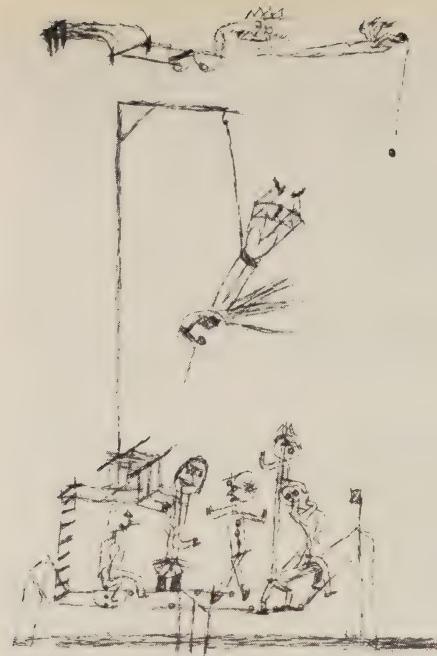
20 $\frac{3}{4}$  in. by 16 $\frac{1}{2}$  in.  
52.5 cm by 42 cm



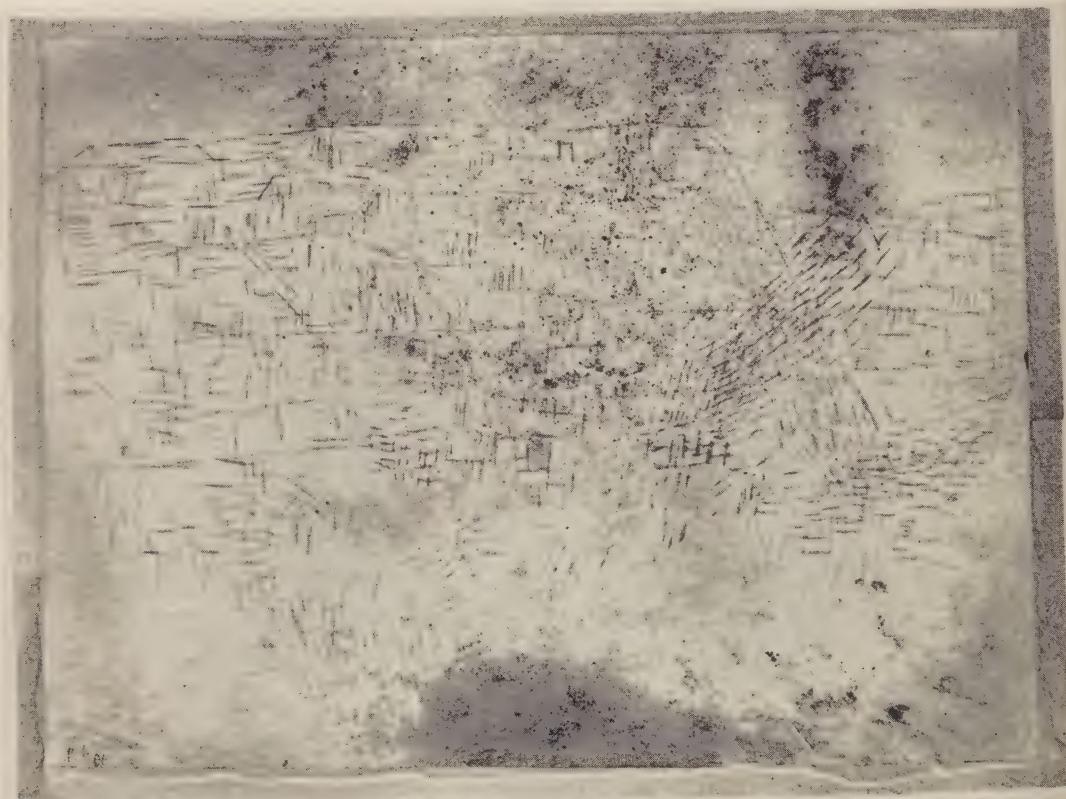
119



120



122



Paul Klee

122 GALGENHUMOR

*pen and ink drawing, signed, inscribed with the title and dated  
1919.26 on the mount*

(See Illustration)

### *The Property of Dr Seidler*

Paul Klee

133 SÜDLICHE KÜSTE

watercolour, signed, signed, inscribed and dated on the mount "Fuer Fraulein  
Ise Bienert zur Erinnerung an die Weimarer ziet. April 1925"

Provenance: Jse Bienert

(See Illustration)

WEDNESDAY 31ST MARCH 1965

*The Property of Richard Buckle, Esq.*

Natalia Goncharova

- 124 DANSEUSE ESPAGNOLE  
*signed and dated 1916, and signed and inscribed on the reverse*      78 in. by 34 $\frac{1}{2}$  in.  
198 cm by 87.5 cm

Provenance: Given by the artist to the present owner.

Exhibited: Brussels, Palais des Beaux Arts, *Exposition d'Art Russe, Ancien et Moderne*, April–June 1928, no. 141.  
Paris, *Les Expositions des Archives International de la Danse*.  
Edinburgh, *Diaghilev Exhibition*, 1954.  
London, Arts Council Gallery, *Larionov and Goncharova*, September–December 1961, no. 121.

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Georges Rouault

125 FEMME NUE

*peinture à l'essence, signed and dated 1907*

12 in. by  $7\frac{3}{4}$  in.  
30·5 cm by 19·5 cm

Provenance: Galerie Beyeler, Basel.

(See Illustration)

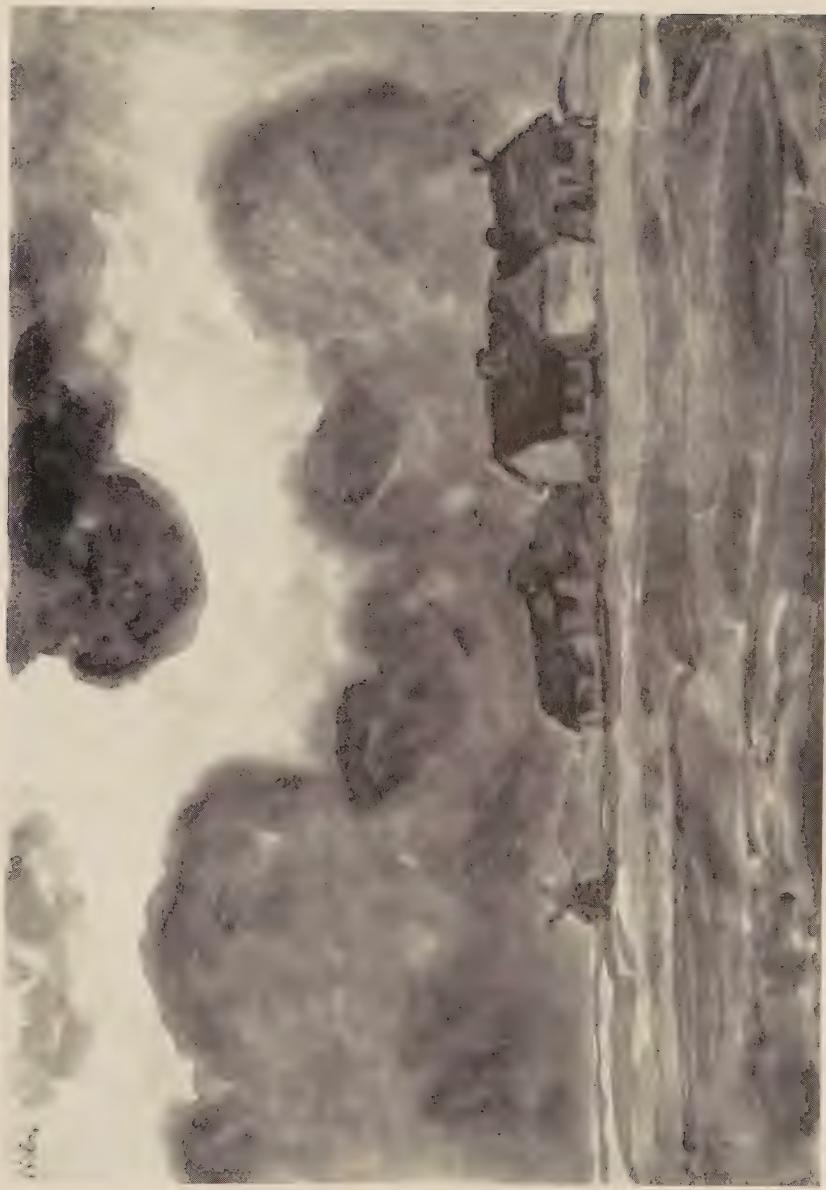
WEDNESDAY 31ST MARCH 1965

Emil Nolde

126 BAUENHAUS  
*watercolour, signed*

13 in. by 18 $\frac{1}{4}$  in.  
33 cm by 46.5 cm

(See Illustration)



126



127



128



129

George Grosz

127 STRASSE

*pen and ink and coloured crayon, signed and inscribed*

8 in. by 10 in.

22 cm by 25.5 cm

Drawn *circa* 1915.

Provenance: Richard Feigen Gallery, Chicago.

(*See Illustration*)

George Grosz

128 CIRCUS MEDRANO, CLOWNS POITU ET CHOCOLAT

*pen and ink drawing, signed and inscribed*

12 in. by 10 in.

30.5 cm by 25.5 cm

Drawn in 1924.

Provenance: Richard Feigen Gallery, Chicago.

(*See Illustration*)

George Grosz

129 SCHLEIERTANZ

*pen and ink drawing, signed*

14 $\frac{3}{4}$  in. by 9 $\frac{3}{4}$  in.

37.5 cm by 25 cm

Drawn *circa* 1919.

Provenance: Richard Feigen Gallery, Chicago.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

Max Ernst

- 130 PAYSAGE TROPICAL  
*oil on paper, signed*

6 in. by  $2\frac{1}{2}$  in.  
15 cm by 6.5 cm

Painted in 1916.

(See Illustration)

Max Ernst

- 131 2 HOLOËDER SULFATE SILICATE PICASTRATE U.  
ZWILLINGE NACH MEINER WAHL MIT STÄBCHEN  
*gouache, Indian ink and pencil, signed and inscribed on  
the mount*

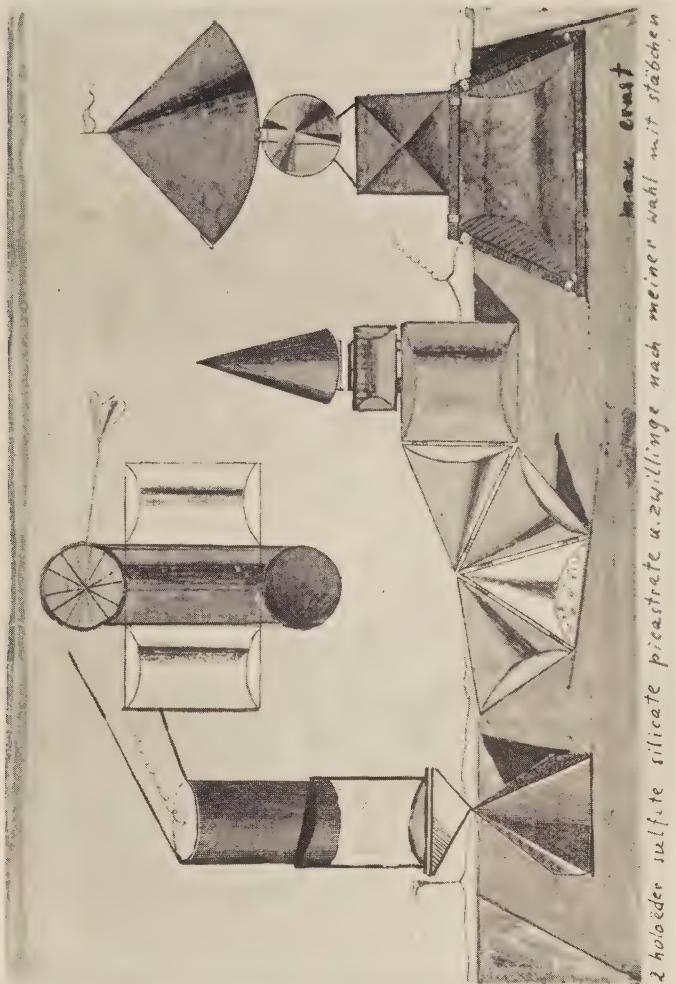
4 $\frac{1}{4}$  in. by 6 $\frac{1}{2}$  in.  
11 cm by 16.5 cm

Executed *circa* 1919.

Provenance: The artists sister, Cologne.  
Galerie Aenne Abels, Cologne.

Exhibited: Cologne, Museum Wallraf-Richartz, *Retrospective Max Ernst*,  
1962, no. 134.  
Zurich, Kunthaus, *Max Ernst*, 1963, no. 134.

(See Illustration)



131



130



WEDNESDAY 31ST MARCH 1965

Alexander Calder

132 FIFTEEN LEAVES

*mobile, painted aluminium and steel wire*

height 61 in.

156 cm

Made in 1954.

Provenance: Galerie Maeght, Paris.  
Galerie d'Art Moderne, Basel.

(See Illustration)

Alexander Calder

133 MOBILE-STABILE (MINIATURE MOBILE)

*painted sheet iron and sheet wire*

height 5½ in.

14 cm

Made in 1948.

Provenance: Dr Richard Doetsch-Benzinger, Basel.

See: *Du*, Zurich, June 1957, no. 6 (colour plate).

END OF SALE

## INDEX

Illustrated lots are in heavy type.

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# SOTHEBY & CO.

## SALE OF IMPRESSIONIST AND MODERN PAINTINGS, DRAWINGS, AND SCULPTURE

Wednesday 31 March 1965

### PRICES AND BUYERS' NAMES

Lot		£	\$	Lot		£	\$
1	Maggin	1,700	4,760.00	34	Withdrawn	—	—
2	Hazlitt Galleries	900	2,520.00	35	Crane Kalman Gallery	1,800	5,040.00
2A	Moll, W. P.	600	1,680.00	36	Gladsham	1,100	3,080.00
3	Larousse	1,200	3,360.00	37	Feigen, R.	1,100	3,080.00
4	Holleman	2,200	6,160.00	38	Crane Kalman Gallery	1,050	2,940.00
5	Berryman, Miss	6,000	16,800.00	39	Feigel, R.	7,000	19,600.00
6	Rosen, L.	2,000	5,600.00	40	Waterman	2,200	6,160.00
7	Cohn, A.	1,000	2,800.00	41	Miller, B.	650	1,820.00
8	Singer, Dr.	1,050	2,940.00	42	Holliday	9,500	26,600.00
9	Capricorn	5,000	14,000.00	43	Allan	800	2,240.00
10	Spink	1,000	2,800.00	44	Marlowe	5,000	14,000.00
11	Rosenthal, B.	2,800	7,840.00	45	Ruspoli, Prince	10,500	29,400.00
12	Larousse	1,800	5,040.00	46	Marlowe	7,500	21,000.00
13	Maggin	7,000	19,600.00	47	Ilin	1,000	2,800.00
14	Carlman	3,400	9,520.00	48	Grunewald	1,100	3,080.00
15	Hemberg	800	2,240.00	49	Truman	1,000	2,800.00
16	Speelman, E.	6,500	18,200.00	50	Brook Street Gallery	500	1,400.00
17	Knoedler	24,000	67,200.00	51	Agnew	2,300	7,840.00
18	Hallsborough	3,500	9,800.00	52	Berryman, Miss	1,300	3,640.00
19	Kauffmann, Dr.	28,000	78,400.00	53	Sainsbury, Lady	500	1,400.00
20	Maggin	11,000	30,800.00	54	Alderson	850	2,380.00
21	Beyeler	20,000	56,000.00	55	Ely, V. N.	400	1,120.00
22	Beyeler	12,000	33,600.00	56	Feigen, R.	400	1,120.00
23	Spink	9,000	25,200.00	57	Allan	550	1,540.00
24	Spink	20,000	56,000.00	58	Waterlow	550	1,540.00
25	Durand Matthieson	5,600	15,680.00	59	Marlborough Fine Art	6,000	16,800.00
26	Aquavella	16,500	46,200.00	60	Watts, A. E.	8,750	24,500.00
27	Patch	3,000	8,400.00	61	Partridge, F.	3,600	10,080.00
28	Aquavella	31,500	88,200.00	62	Ratlie	3,800	10,640.00
29	Ruspoli, Prince	3,300	9,240.00	62A	Roland	750	2,100.00
30	Deakin	8,500	23,800.00	63	Spink	5,000	14,000.00
31	Brabner, Mrs. R.	7,200	20,160.00				
32	Jacques	3,500	9,800.00				
33	Light, R.	7,000	19,600.00				

Lot		£	\$	Lot		£	\$
64	Marlowe	4,500	12,600.00	102	Dava, B.	1,400	3,920.00
65	Schoeneman Galleries	5,600	15,680.00	103	Crane Kalman Gallery	11,000	30,800.00
66	Marlowe	1,200	3,360.00	104	Ratie	900	2,520.00
67	Tooth, A.	2,500	7,000.00	105	Beck, J.	14,000	39,200.00
68	Nicholson	1,100	3,080.00	106	Tooth, A.	9,800	27,490.00
69	Jaques	1,400	3,920.00	107	Spink	3,600	10,080.00
70	Larousse	1,600	4,480.00	108	Jaques	2,800	7,840.00
71	Marlborough Fine Art	3,500	9,800.00	109	Maggin	4,200	11,760.00
72	Withdrawn	—	—	110	Waddington, V.	2,500	7,000.00
73	Withdrawn	—	—	111	Spink	2,200	6,160.00
74	Berryman, Miss	1,500	4,200.00	112	Withdrawn	—	—
75	Fenwick	600	1,680.00	113	Holleman	1,400	3,920.00
76	Holleman	5,500	15,400.00	114	Alderson	650	1,820.00
77	Kinnersley	10,000	28,000.00	115	Brook Street Galleries	700	1,960.00
78	Holleman	2,000	5,600.00	116	Leggatt	1,800	5,040.00
79	Kinnersley	7,400	20,720.00	117	Fenwick	9,000	25,200.00
80	Fisher	5,500	15,400.00	118	Fenwick	3,500	9,800.00
81	Kinnersley	5,500	15,400.00	119	Larousse	2,200	6,160.00
82	Cumberland	1,800	5,040.00	120	Millsom, W.	2,000	5,600.00
83	Hall	3,000	8,400.00	121	Ilin	400	1,120.00
84	Larousse	21,000	58,800.00	122	Beyeler	900	2,520.00
85	Bensinger	8,500	23,800.00	123	Beyeler	1,100	3,080.00
86	Gladsham	14,000	39,200.00	124	Waterman	1,350	3,800.00
87	Davidson	2,800	7,840.00	125	Ilin	2,000	5,600.00
88	Monnickendam	700	1,960.00	126	Brennan, T.	1,950	5,460.00
89	Baker, C. J.	2,300	6,440.00	127	Kauffman, Dr.	300	840.00
90	Hemberg	3,300	9,240.00	128	Selected Artists Gallery	200	560.00
91	Causen, G.	28,000	78,400.00	129	Brook Street Gallery	250	700.00
92	Brown, H.	3,500	9,800.00	130	Harry Rosenthal	400	1,120.00
93	Waterman	2,500	7,000.00	131	Hanover Gallery	820	2,296.00
94	Maggin	6,500	18,200.00	132	Waterman	1,200	3,360.00
95	Thyssen, Baron	6,000	16,800.00	133	Lewis, Orme	150	420.00
96	Feigen, R.	2,800	7,840.00	Total of Sale		£622,770	\$1,743,736.00
97	Brabner, Mrs. R.	3,000	8,400.00				
98	Hemberg	5,200	14,560.00				
99	Causen, G.	6,500	18,200.00				
100	Light, R.	6,200	17,360.00				
101	Carlman	6,000	16,800.00				

NOTE: For the purpose of this list, dollar equivalents of sterling have been calculated at 2.80 dollars to the pound. Actual dollar equivalents will vary according to the rate of exchange.

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